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Quilters COMPANION

by Kathy Doughty

Start
Block
of the
Month
Trade Winds

No. 128

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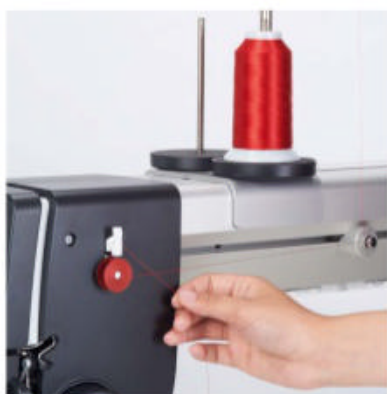
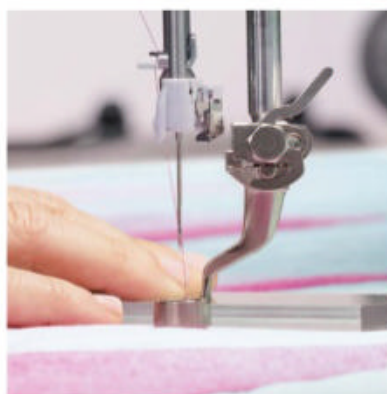
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July – August 2024

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Quilters
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JULY – AUGUST 2024

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Welcome to the launch issue of the 2024 *Quilters Companion* Block of the Month! Our amazing medallion-style quilt, *Trade Winds*, has been designed and made by Kathy Doughty of Material Obsession. The first part is the centre Feathered Star block. Join in and follow along as Kathy weaves an imaginary story into this stunning BOM.

I am sure that you will find at least one quilt that inspires you to pick up a needle and thread in this issue! You can choose from an arty appliqué quilt by Gourmet Quilter of New Zealand, a simple and pretty pieced quilt using the traditional Economy block with only three colours and a traditional quilt by American designer, Kim Diehl.

We welcome Leanne Harvey back as she shares the instructions to make a pieced bright quilt with up-sized blocks that is quick to make and impressive to behold. Prolific quilter Cheryl Filby shares another of her amazing original,

detailed quilts using pale blue and green to great effect. Plus a few other beauties to tempt you.

This issue's Quilt Gallery featuring some of the winning quilts from the QuiltWeek Daytona show held in February. One of the winning quilts is by an Australian quilter, Mariya Waters – it's a beauty!

Plus we share an article by Indian textile practitioner, Sadia Kausar – who says, "It is incumbent upon me to uphold the ethos of resourcefulness, ensuring sensible utilisation of materials while conscientiously selecting techniques, processes, and materials that are environmentally friendly."

I hope you enjoy all there is to offer in this issue – keep your needles threaded!

Deborah

How to keep in touch

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📘 **Facebook:** <https://www.facebook.com/QuiltersCompanion>

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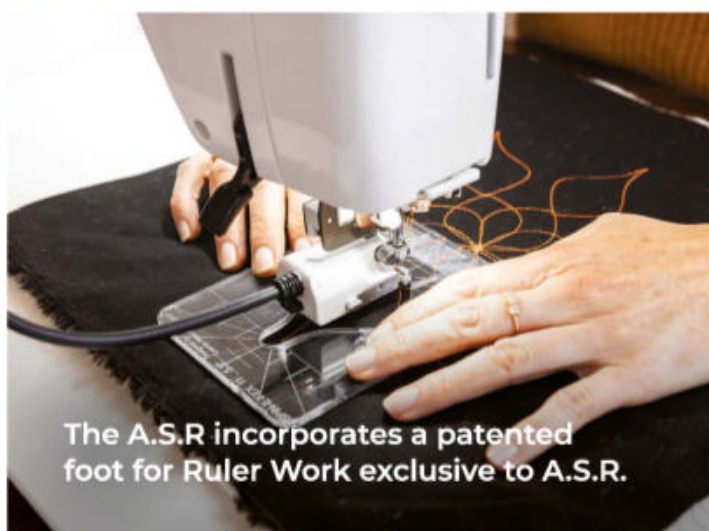
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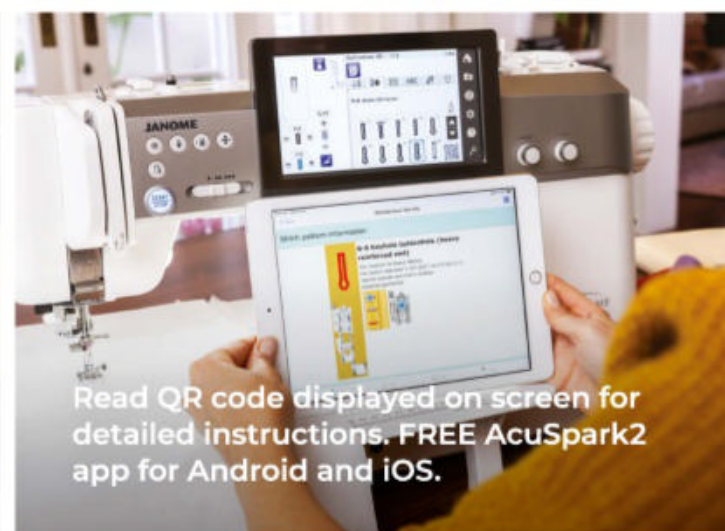
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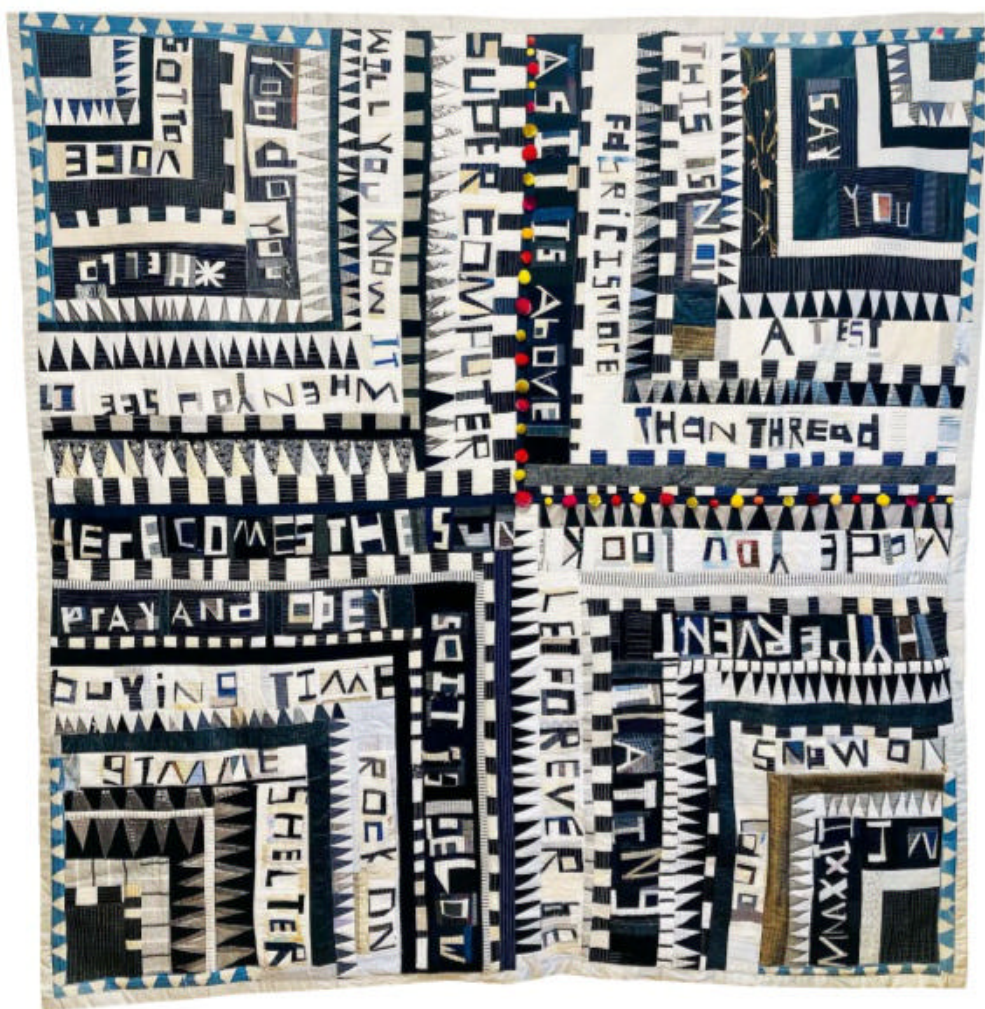
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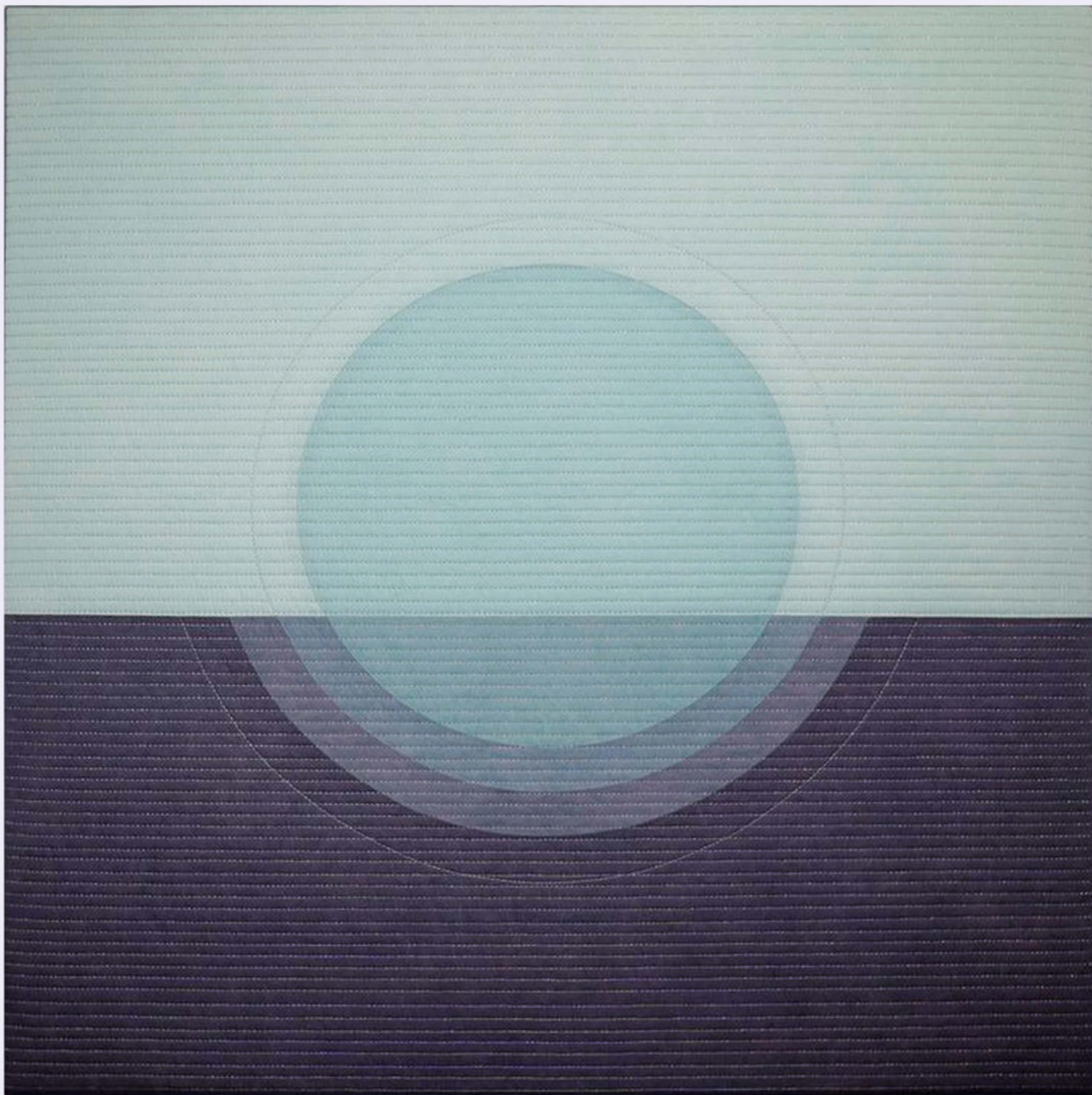
Quilty Treasures



Quilts made by Australians that were chosen for *Quilts=Art=Quilts 2023* included *Canopy 18 Burning* (left) by Anna Brown; *Echoes of Summer* (top) by Judy Hooworth; and *The Writing is on the Wall* (above) by Jessica Wheelahan.

Mastering their art

Four well-known Australian quiltmakers had works juried into the 2023 *Quilts=Art=Quilts* exhibition in Auburn, New York. This international exhibition is held annually at the Schweinfurth Art Center, which has a long history of promoting quilts as a visual arts medium. Jurors select quilts based on overall quality of design, visual impact and originality. Sixty-nine quiltmakers were represented in the 2023 exhibition, selected from more than 300 who submitted entries. The four successful Australians were Judy Hooworth, Anna Brown, Dianne Firth and Jessica Wheelahan.



Ice Queen Razzle Dazzle is one of Kelly Spell's canvas-mounted quilts.

◆ A different finishing touch

American quiltmaker Kelly Spell typically makes bold, abstract quilts that are a celebration of colour and shape. On her website, she provides a detailed step-by-step tutorial heavily illustrated with photos on how to mount a quilt over an artist's canvas. As she says, "This style of finishing can transform small works, adding an air of sophistication and gravitas to a piece that might otherwise be mistaken for a potholder in mixed company. It's also a great technique for mid-size quilts." Why not give it a whirl with your next small project – traditional or modern? Go to <https://kellyspell.squarespace.com/blog/how-to-mount-a-quilt-on-canvas-tutorial>



LEFT Mariya Waters with her multi-award-winning quilt *Floral Symphony No 2* and details, showcasing her extraordinary appliqué and machine quilting.



● Let a hundred flowers bloom

Since taking out the Best of Show, Excellence in Appliqué and First Prize in the Mainly Appliqué (Professional) category at the 2023 Victorian Showcase quilt exhibition, Mariya Waters' sensational quilt entitled *Floral Symphony No 2* has travelled overseas and garnered further accolades. It was juried into the 2023 Houston Quilt Festival and was a semi-finalist at the 2024 Road to California Quilt Contest. It went on to take out prizes at several of the 2024 American Quilters' exhibitions. To see the results of the Daytona Beach QuiltWeek, where Mariya was the only Australian quiltmaker to win an award, go to pages 14-20.

The quilt is Mariya's own design based on her extensive collection of Eastern European floral embroidery designs. She began working on it in 2016. After it was professionally machine quilted on a longarm machine, Mariya decided to rework the quilt herself. She was able to rescue and re-use about 80 per cent of the appliquéd flowers. She reassembled the quilt in 25 panels using the quilt-as-you-go method, which allowed her to undertake the complex quilting on her domestic sewing machine.

Jane Franklin and the Rajah Quilt



◆ Making a play for the *Rajah*

Sydney-based playwright Cate Whittaker is leading a push to have the *Rajah* quilt moved from the National Gallery in Canberra to Tasmania. To make her argument, she's written a play, *Jane Franklin and the Rajah Quilt*, which had its world premiere last November at Hobart's Theatre Royal.

While Whittaker acknowledges the fragile condition of the quilt, she said it provided a rare glimpse into the life of women convicts. "We tend to belittle what women's crafts are, yet this great beauty that [the convict women] created together – there must have been a lot of synergy and cooperation. I think that's the beauty of it," she said. "To hide it away with an excuse that it's just too frail – it's like people who don't touch books and they drop apart by the time you open them. We can't hide something that's the spirit of these women."



◆ Taped up

Here's a fun way to wrap gifts or decorate cards: Washi Tape printed with classic quilt blocks. The patterns are Young Man's Fancy, Castle Garden, Chinese Holiday, Autumn Leaf and Stars & Cubes. They come boxed in a set of five; each roll is 15mm wide and 10m long. Available from your local quilt shop.



◆ A hot tip

Did you know that Oliso has – at last – produced its Mini Project Iron M3Pro with a connection that makes it usable in Australia and New Zealand? Yay! This latest version of the Oliso mini iron seems to have addressed some of the design weaknesses of the M2Pro while also adding some new features, such as a light on the front of the iron, which makes it easy to see and press intricate details; an ergonomic handle, making it comfortable to use even for extended periods; two zones for using steam – front and rear – that can be used independently for precision or together for maximum pressing power; and auto off. Its small size makes it suitable for using on a wool pressing mat right next to your sewing machine and for taking to workshops and retreats. These irons are available in many local patchwork shops and come in three yummy colours: pistachio, coral and aqua.

Join the experts and enjoy these great tours

Join **Natalie Bird** in April 2025

Murray River Cruise and visit South Australia

Travel on the Cockle Train, visit Swan Reach Homestead, the Woolshed Show, the Whispering Wall, Barossa Chateau for a glorious high tea and visit several quilting shops. We will work on a project designed by Natalie Bird.

April 2025



A small boat with a canopy is on a river, surrounded by vibrant autumn foliage in shades of yellow, orange, and red. The water is a clear, turquoise color.

Visiting markets, yarn shops and museums, dyeing workshops at Yamamoto Roketsu Dyeing Studio and Shibori studio. Tour members will work on an original project designed by Robyn.

31 Oct to 17 Nov 2024

A portrait of Robyn Hicks, a woman with short grey hair, wearing a dark top and a patterned scarf.

A map of Japan showing the Yarn tour route. The route starts in Kanazwa and ends in Tokyo. Key stops include Takayama, Kawaguchiko, and Kyoto. The route is divided into four segments: Kanazwa (2 NIGHTS), Takayama (3 NIGHTS), Kawaguchiko (2 NIGHTS), and Kyoto (5 NIGHTS). A legend indicates that a green dot represents the 'Start' and a black square represents the 'End'.

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27 Jul to 14 Aug 2025



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QuiltWeek Daytona Beach

AQS QuiltWeek events are held in multiple cities across America each year. They include judged quilt shows, special quilt exhibits from around the world, workshops and lectures with the best instructors, and a vendor Merchant Mall.

The first of the year was held in Daytona Beach, Florida on February 21–24. Following are a few of the prize-winning quilts. Australian quilter, Mariya Waters' quilt, *Floral Symphony No 2*, won a major award.

Photographs supplied by AQS



Best of Show Award

Eyes of The Forest, 165cm x 165cm (65in x 65in)

Margaret Solomon Gunn (USA)

Artist's statement: "Fussy cut hexie flowers and hand appliqué leaves-n-vines create the lush floor of the forest. Look carefully and you will see creatures looking back at you."

Techniques used: Hand appliqué, beading, embroidery and piecing;
quilting – free-motion and ruler work



Best Wall Quilt Award

Buddy, 160cm x 160cm (63in x 63in)

Hiroko Miyama & Masanobu Miyama (Japan)

Artist's statement: *"Inspired by a photo of Yuri, a Golden Retriever, lying on her back. We designed it together with Natsumi as a young child. The hydrangea in the background is reverse appliquéd to give it the taste of Seiji Fujishiro's shadow pictures."*

Techniques used: Fused appliqué, hand dyeing, machine piecing, free-motion quilting



Best Hand Workmanship Award

Peacock, 203cm x 208cm (80in x 82in)

Naomi Otomo (Japan)

Artist's statement: *"I like the colour of the peacock's feathers. This quilt was created with the image of a peacock spreading its wings."*

Techniques used: Appliqué – hand and reverse, bias work, hand piecing, hand quilting, trapunto



Best Stationary Machine Workmanship Award

Floral Symphony No. 2, 233.5cm x 231cm (92in x 91in)

Mariya Waters (Australia)

Artist's statement: *"Inspired by vintage floral embroideries of Hungary, Poland and Russia. It was remade following a disaster during the quilting process. 80% of the floral appliqué was reused."*

Techniques used: Hand appliqué, embroidery – digitised and hand, trapunto, quilt as you go, machine piecing, quilting – matchstick, free-motion, ruler work, template and walking foot



Best Traditional Design Award

My Blancket Tweetment, 190.5cm x 190.5cm (75in x 75in)

Christine Wickert (USA)

Artist's statement: "This all-silk quilt was made as part of a block of the month program offered by The Quilt Show. Its title is a play on words of Irene Blanck, the designer, and the inclusion of over a dozen images of Tweety Bird, which I cut from a silk tie."

Techniques used: Hand appliqué, beading, hand embroidery, hand piecing, hand quilting



Wall Quilts: Stationary Machine Quilted – First

Introspección, 175cm x 101cm (69in x 40in)

Isabel Muñoz (Spain)

Artist's statement: *"This quilt is inspired by the sensations and feelings that people have to feel when they are forced to leave their home for different reasons and go to a place unknown to them. Feelings of loneliness, closed windows and doors ..."*

Techniques used: Appliqué – hand and machine, free-motion quilting



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Trade Winds

Part 1

Welcome to Part 1 of the 2024 *Quilters Companion* Block of the Month!
Trade Winds is designed by quilt-store owner,
book author, fabric designer and quilt designer Kathy Doughty.
Kathy designed the *Trade Winds* range of fabrics to capture the vibrant
energy of an exotic market square, inspired by the chintz prints of India,
Middle Eastern mosaics and Asian floral motifs.
You can find stockists of the BOM fabric kits on page 31.
In this first part you will make the centre Feathered Star block featuring
fussy cutting and intricate piecing.

Proudly brought to you by *Quilters Companion*
and *Lloyd Curzon Fabrics*

Designed and sewn by Kathy Doughty
Machine quilted by Sew Rowles, Sue's Top Finish, @suestopfinish



kathy@materialobsession.com.au



@matobsgirl



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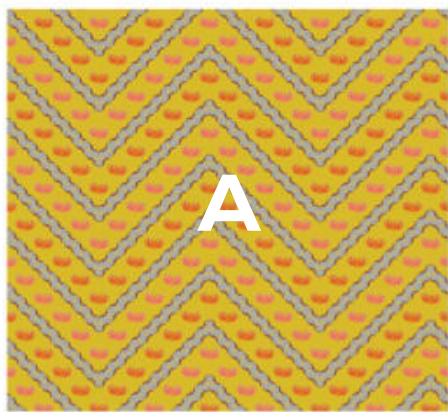


Note: This quilt requires accurate cutting and piecing to ensure that each border fits precisely around the edge of the quilt. Materials listed on the next page are for the entire project. Requirements are based on fabric 107cm (42in) wide, except for the backing fabric, which is 275cm (108in) wide. Refer to the Fabric Key for the specific fabrics Kathy used in her project if you wish to create a quilt identical to hers. Be economical in the use of your fabrics. Hold on to offcuts from earlier parts as they may be used in later parts. Seam allowances of $\frac{1}{4}$ in are used throughout for the piecing.

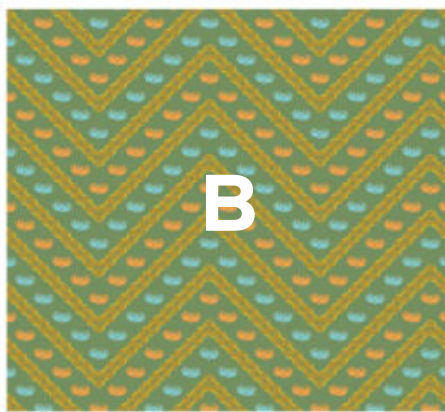


Finished size: 225cm (88½in) square

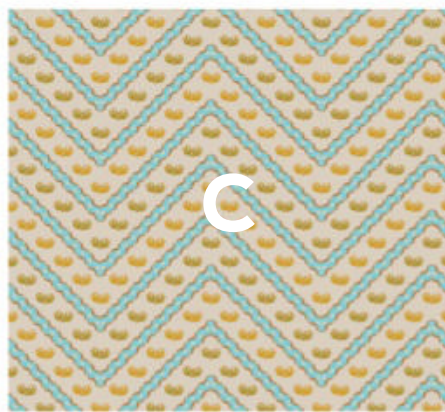
This Block of the Month project is being published over six issues of *Quilters Companion*, from issue #128 to issue #133. The materials required to make the complete quilt appear here in this issue. Contact our subscriptions department to order a subscription, or log on to Zinio or the Apple/Google Play newsstands to get the issues digitally.



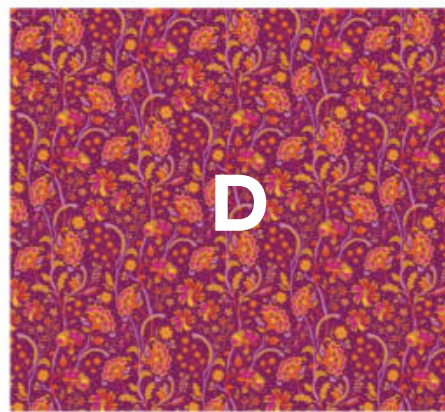
Love Dove – Mustard
(90861-55)



Love Dove – Moss
(90861-70)



Love Dove – Ivory
(90861-12)



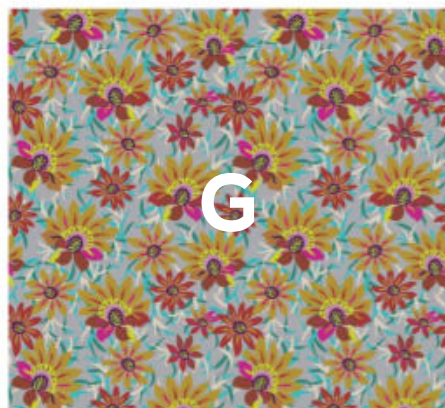
Chintz – Burgundy
(90860-28)



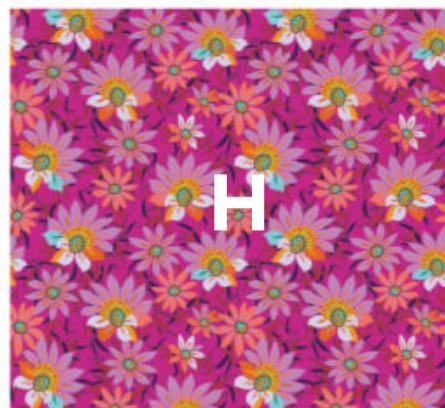
Chintz – Ivory
(90860-12)



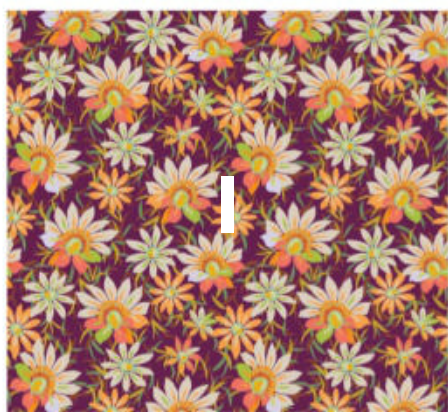
Chintz – Seaglass
(90860-62)



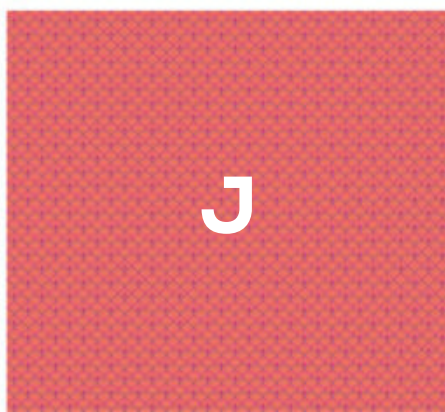
Treasure Flower – Dusk
(90864-91)



Treasure Flower – Fuchsia
(90864-22)



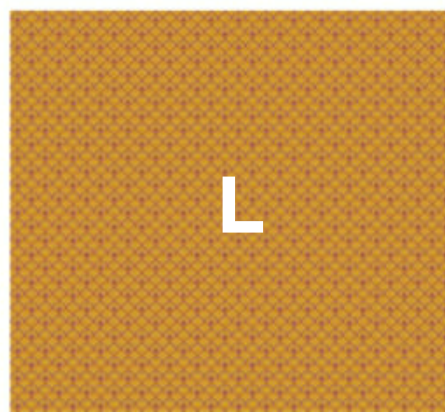
Treasure Flower –
Burgundy (90864-28)



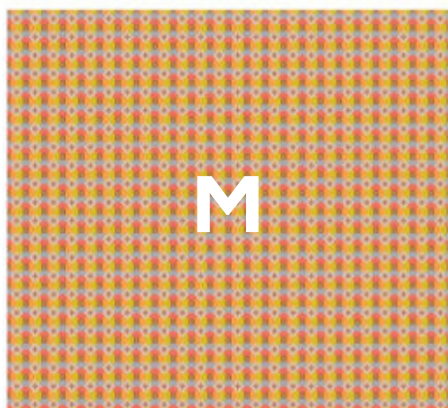
Tides – Coral (90865-56)



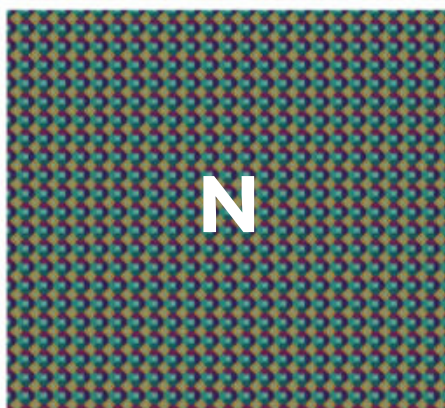
Tides – Ink (90865-49)



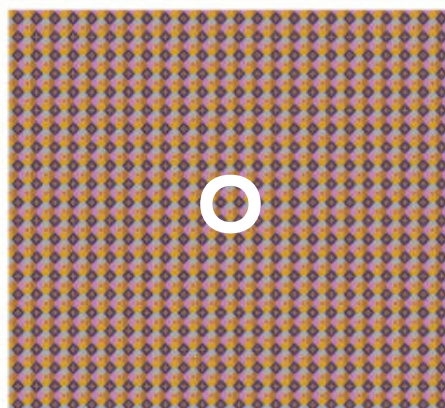
Tides – Curry (90865-55)



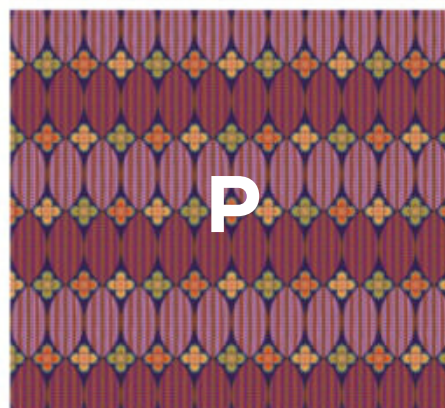
Mosaic – Citrus
(90863-52)



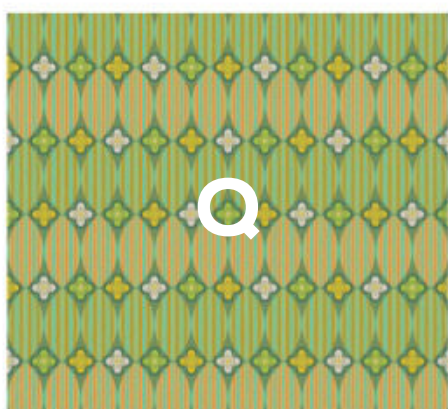
Mosaic – Seaglass
(90863-64)



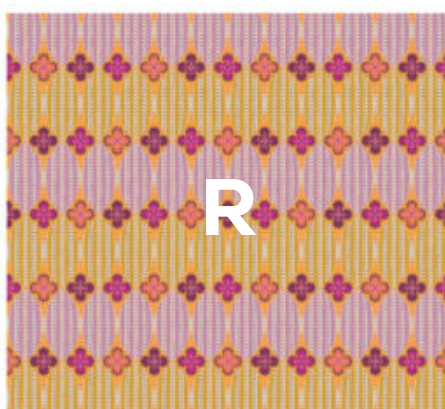
Mosaic – Caramel
(90863-55)



Magic Carpet – Spice
(90862-28)



Magic Carpet – Coriander
(90862-72)



Magic Carpet – Mango
(90862-54)

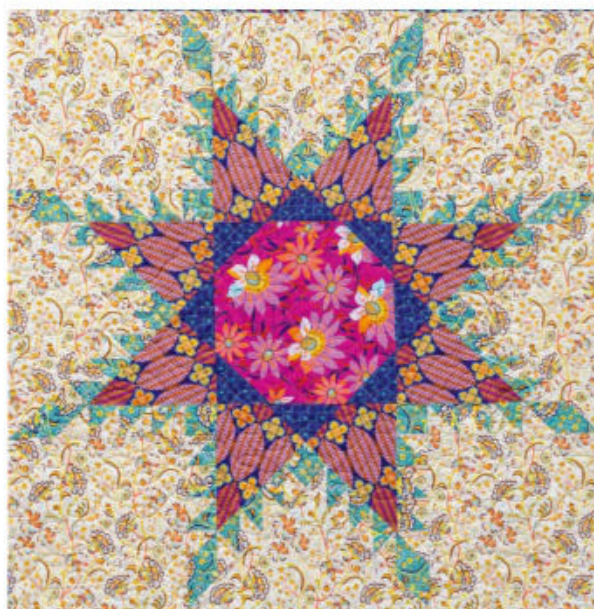
Our fabrics
This quilt uses a large variety of print fabrics from the *Trade Winds* collection designed by Kathy Doughty for Figo Fabrics. They are distributed in Australia by Lloyd Curzon Textiles.

Materials

- 40cm (1½yd) Love Dove – Mustard (90861-55)
- 75cm (7⁄8yd) Love Dove – Moss (90861-70)
- 1.25m (1¾yd) Love Dove – Ivory (90861-12)
- 80cm (7⁄8yd) Chintz – Burgundy (90860-28)
- 1.6m (1¾yd) Chintz – Ivory (90860-12)
- 85cm (1yd) Chintz – Seaglass (90860-62)
- 1m (1½yd) Treasure Flower – Dusk (90864-91)
- 70cm (¾yd) Treasure Flower – Fuchsia (90864-22)
- 70cm (¾yd) Treasure Flower – Burgundy (90864-28)
- 55cm (5⁄8yd) Tides – Coral (90865-56)
- 2.4m (2¾yd) Tides – Ink (90865-49)
- 65cm (¾yd) Tides – Curry (90865-55)
- 45cm (½yd) Mosaic – Citrus (90863-52)
- 1.15m (1¾yd) Mosaic – Seaglass (90863-64)
- 35cm (¾yd) Mosaic – Caramel (90863-55)
- 1.2m (1¾yd) Magic Carpet – Spice (90862-28)
- 1m (1½yd) Magic Carpet – Coriander (90862-72)
- 1m (1½yd) Magic Carpet – Mango (90862-54)
- 2.5m (2¾yd) extra wide (275cm/108in) backing fabric
- Batting at least 245cm (96in) square
- Sewing threads: Kathy recommends 50-weight Wonderfil Konfetti for piecing and 60-weight Wonderfil Efina for appliqué
- Needles for hand appliqué; Kathy recommends size 10 or 11 John James needles
- Mylar
- Semi water-soluble fusible appliqué paper
- Fabric glue stick
- Best Press or spray starch
- Rotary cutter, quilter's ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Optional extras

- Eppiflex Mylar pack, which includes acrylic templates for the kite/diamond and the wedge and Mylar templates for the scallops and all the appliqué shapes
- 22½-degree wedge ruler
- Perfect Circles by Karen Kay Buckley – large and small



Feathered Star Block

PART 1 – FEATHERED STAR

The Feathered Star block in the centre of this quilt is considered a rite of passage for quilters honing their skills.

Preparation and cutting

1 If you're not using the Eppiflex Mylar template pack, trace shape 1 from the Pattern Sheet onto Mylar. Then trace the internal lines to create shape 2. Label the two shapes. Cut the Mylar on the outer lines of shape 1.

2 Use shape 1 to fussy cut eight shapes from Fabric P, referring to Kathy's Tips for Fussy Cutting on page 29.

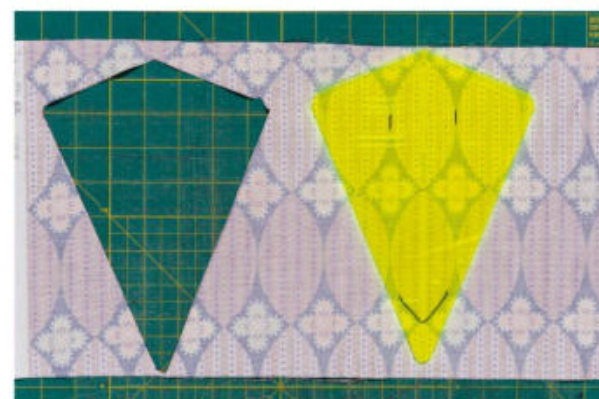
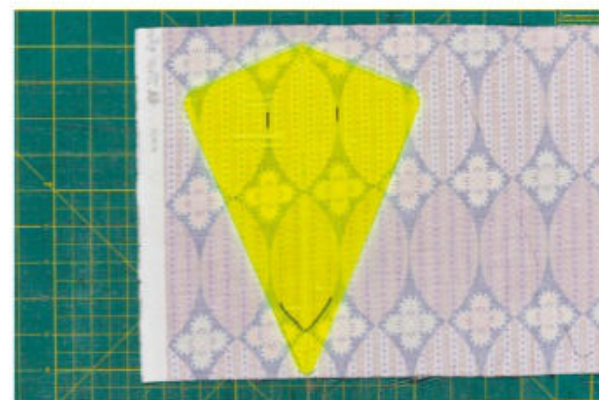
From Fabric E, cut:

- one strip, 2⁷⁄8in x width of fabric. Cross cut it to yield eight squares, 2⁷⁄8in. Cut each square once on the diagonal to yield 16 half-square triangles
- two strips, 3in x width of fabric. Cross cut them to yield 24 squares, 3in
- one strip, 17⁷⁄8in x width of fabric. Cross cut it to yield one square, 17⁷⁄8in. Cut the square twice on the diagonals to yield four quarter-square triangles (side triangles). Trim the remainder of this strip to 12½in high, and from it cross cut one square, 12½in
- one strip, 12½in x width of fabric. Cross cut it to yield three more squares, 12½in (corners)

These side triangles and corner squares have been cut oversize and will be trimmed back after the block has been assembled.

From Fabric F, cut:

- one strip, 2½in x width of fabric. Cross cut it to yield eight squares, 2½in
- two strips, 3in x width of fabric. Cross cut them to yield 24 squares, 3in
- one strip, 2⁵⁄8in x width of fabric



Preparation and cutting – Step 2

3 Position the 1+2 template on one end of the 2⁵⁄8in strip of Fabric F and cut the first angled edge. Then match the internal line for Shape 2 with the cut edge and cut the opposite angled edge to yield one diamond shape. Slide the template along the strip and cut a total of eight diamonds.

From Fabric H, cut:

- one strip, 11½in x width of fabric. Cross cut it to yield one square, 11½in. Put the remainder of this strip aside to use in Part 3

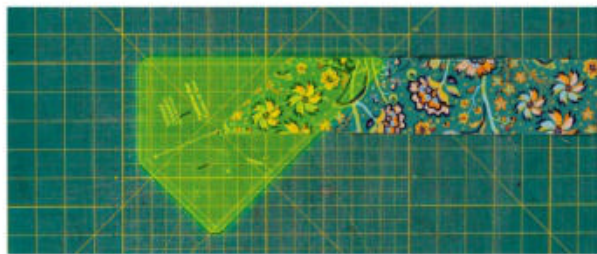
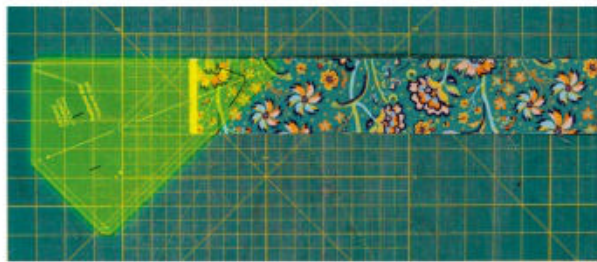
From Fabric K, cut:

- two squares, 4⁷⁄8in. Cut each of them twice on the diagonals to yield a total of eight quarter-square triangles
- four squares, 3¾in

Block centre

1 Rule a diagonal line from corner to corner on the wrong side of the four 3¾in Fabric K squares.

2 Pin a square in each corner of the 11½in square of Fabric H.



Preparation and cutting – Step 3



Block centre – Step 2



Block centre – Step 3

3 Sew on the lines. Trim the corners $\frac{1}{4}$ in outside the stitching. Flip the K triangles over and press. Your centre Snowball block should measure $11\frac{1}{2}$ in square from raw edge to raw edge.

Feathers

1 Rule a diagonal line from corner to corner on the wrong side of all of the 3in Fabric E squares. Match each of them, right sides together, with a Fabric F 3in square and sew $\frac{1}{4}$ in either side of the marked line. Cut along the line.

2 Open the squares and press the seam towards the Fabric F. Trim each square to precisely $2\frac{1}{2}$ in by placing a quilter's square ruler on it with the 45-degree line on the diagonal seam and trimming the edges. See Diagram 1.



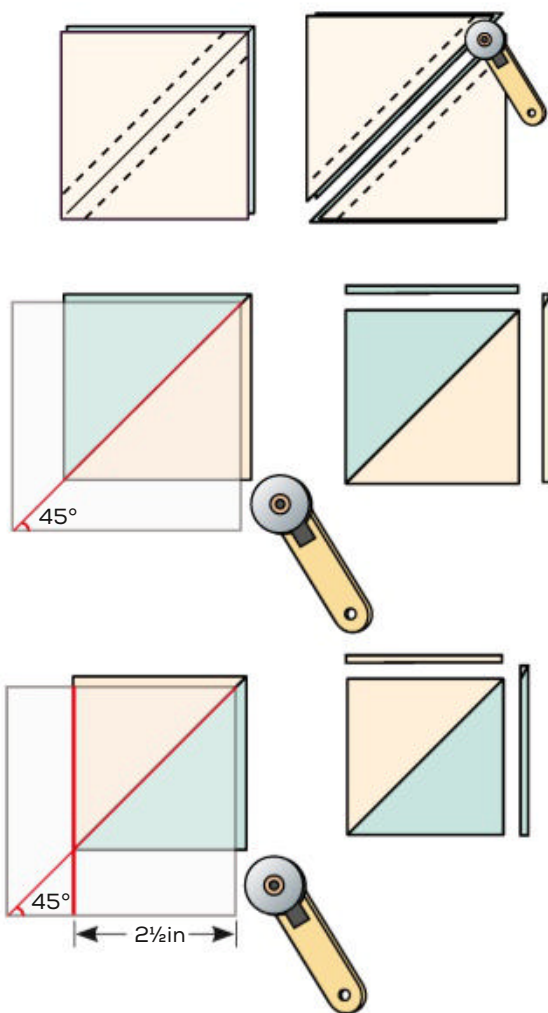


Diagram 1

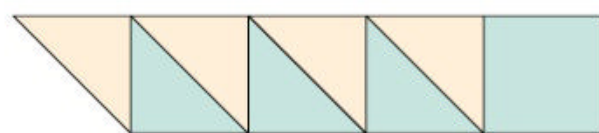


Diagram 2 - make 8

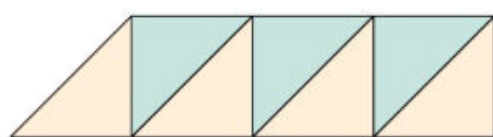


Diagram 3 - make 8

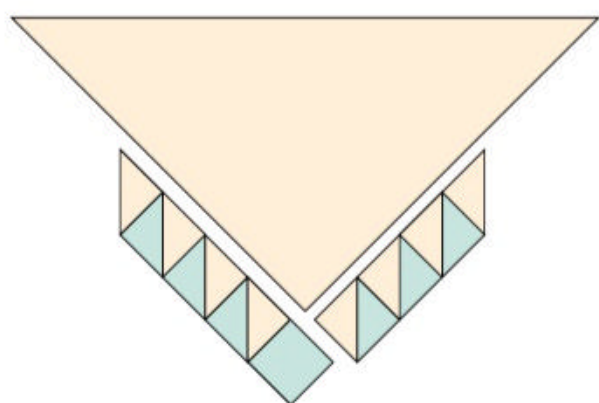


Diagram 4

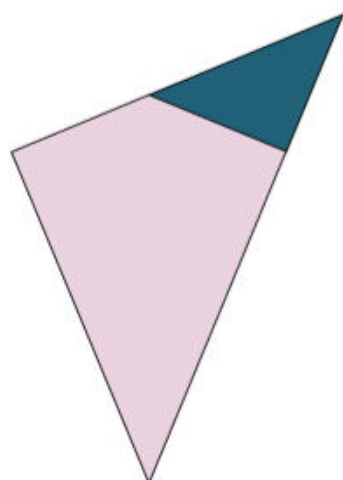


Diagram 5

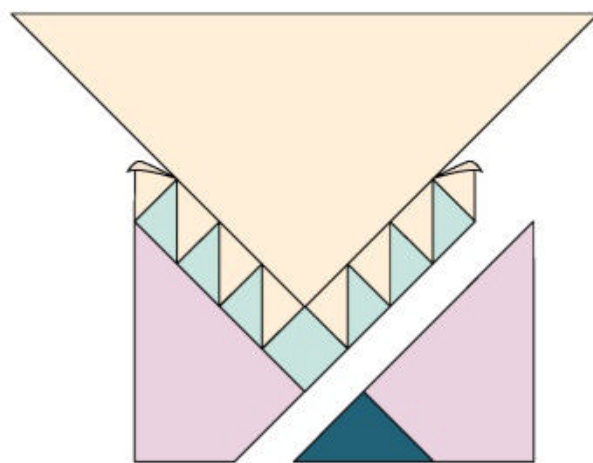


Diagram 6

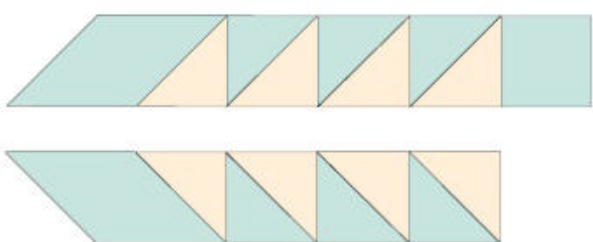


Diagram 7

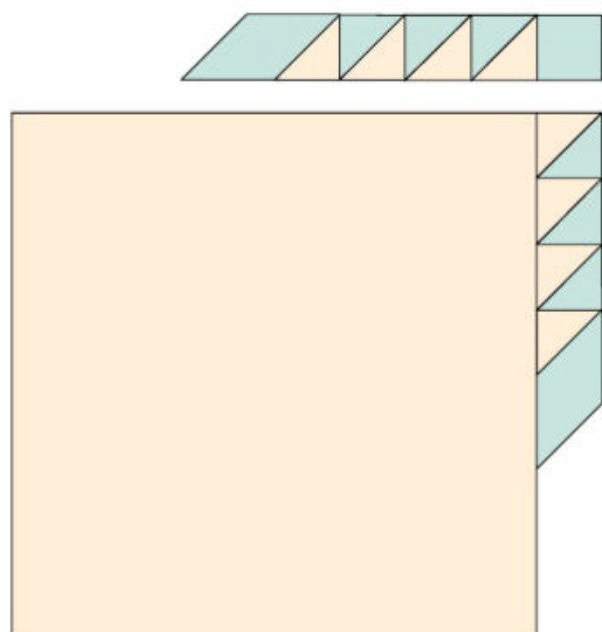


Diagram 8

3 Lay out three half-square triangles units from Step 2, one Fabric E half-square triangle and one Fabric F 2 1/2 in square as shown in Diagram 2. Sew them together. Press seams towards the Fabric F triangles. Repeat to make a total of eight strips like this.

4 Lay out three half-square triangles units from Step 2 and one Fabric E half-square triangle, as shown in Diagram 3. Sew them together. Press seams towards the Fabric F triangles. Repeat to make a total of eight strips like this.

5 Lay one strip from Step 3 and one strip from Step 4 on the angled edges of each Fabric E quarter-square triangle, as shown in Diagram 4.

6 Sew the Step 4 strip to the triangle, starting at the 90-degree corner of the triangle. Only sew a partial seam: stop stitching when you reach the last triangle of the strip. Then sew the Step 3 strip to the adjacent edge of the triangle in the same manner.

7 Sew a Fabric K quarter-square triangle to four of the fussy cut Fabric P kite shapes, as shown in Diagram 5.

8 Sew a fussy cut Fabric P kite shape to each of the Step 3 strips, as shown in Diagram 6. Then sew the units from Step 7 to the Step 4 strips.

9 Sew a fabric F diamond to one end of all the strips remaining from Steps 3 and 4, as shown in Diagram 7.

10 Sew each Step 4+diamond strip to the right edge of a Fabric E corner square, as shown in Diagram 8. Then sew each Step 3+diamond strip to the top edge of a Fabric E corner square.

Assembly

1 Lay out the Snowball block, the feathered side triangles and the feathered corners in three rows of three units, referring to the Feathered Star Block Assembly Diagram. Assemble the block in rows.

2 Start by sewing the top left corner unit to the left edge of the top feathered side triangle unit. You won't be stitching the large triangle in this first seam. To complete the partial seam sewn earlier, fold the two units, right sides together, so that the raw edge of the large triangle matches the raw edge of the small half-square triangles and the diamond. Sew this seam.

3 Repeat the process described in Step 2 to sew two seams to join the top right corner unit to the right edge of the top feathered side triangle unit.

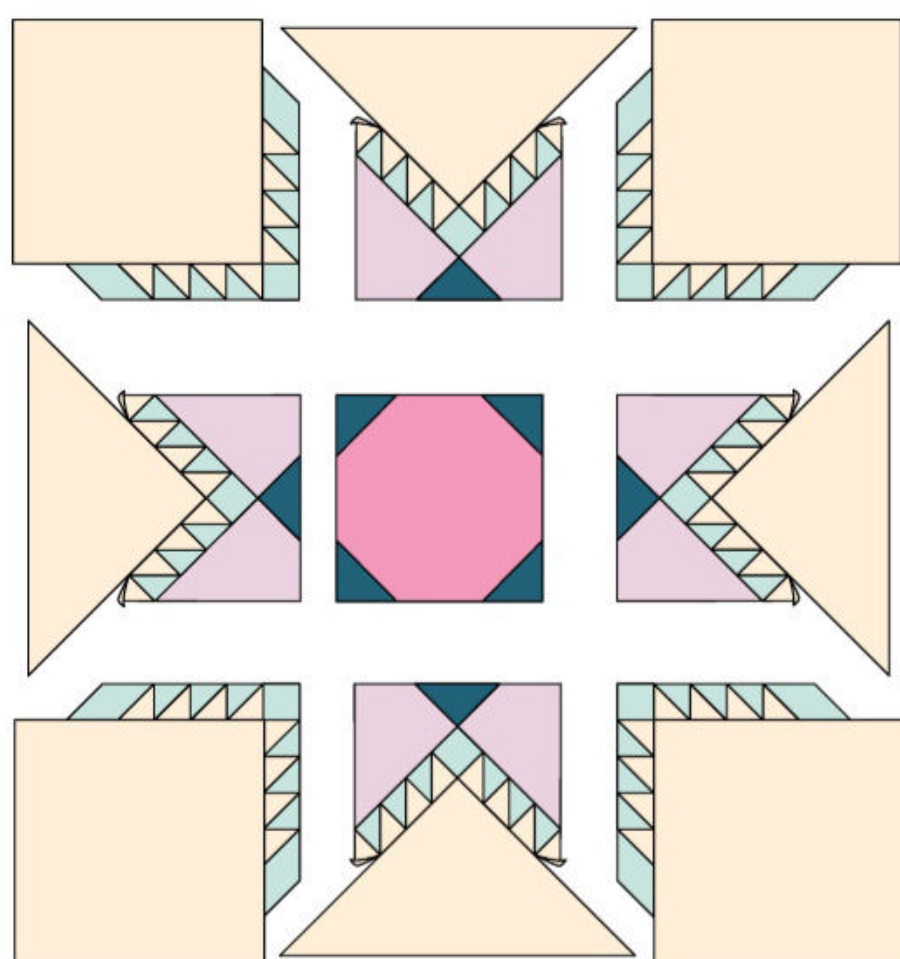
4 Then repeat Steps 2 and 3 to join the units in the bottom row of the block.

5 Sew the straight edges of the feathered side triangle units to the centre Snowball block.

6 Sew the top and centre rows of the block together. Again, you won't be stitching the large triangles in this seam. To complete the partial seam sewn earlier, fold the two rows right sides together so that the raw edge of the large triangle matches the raw edge of the small half-square triangles and the diamond. Sew this seam on the left and right units in the rows.

7 Repeat Step 6 to join the bottom row to the block, referring to Diagram 9. Trim your block to measure 37 1/2 in square, from raw edge to raw edge, taking care to keep the star centred.

Part 2 of this Block of the Month project, will include four appliqué panels that form part of Border 2.



Feathered Star Block Assembly Diagram

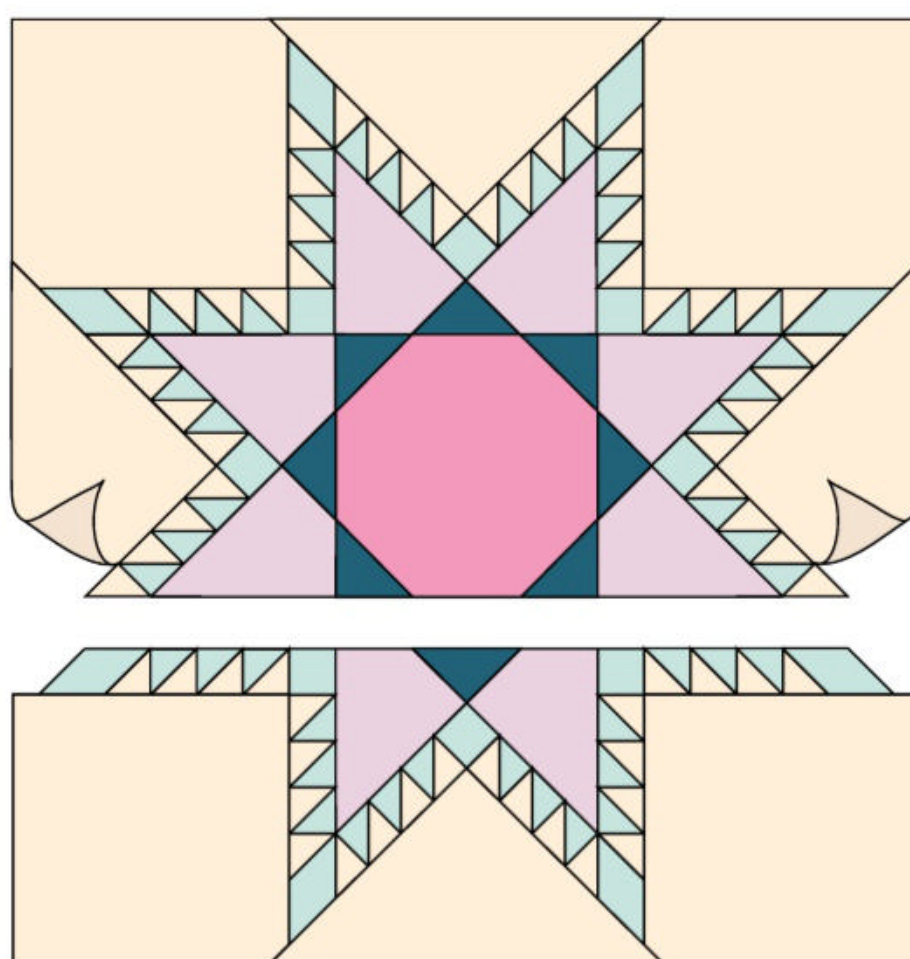


Diagram 9

KATHY'S TIPS FOR FUSSY CUTTING

To fussy cut a set of matching shapes so that the same printed motif appears in each of them, start by laying the template on the fabric and moving it round until you find a part of the printed design that you wish to feature. You can do this on the right or the wrong side of the fabric – it's important that you can clearly see the pattern printed on the fabric and that you can trace around the template with a pencil or pen that will show up on the fabric.

The templates for this project include seam allowances. Bear that in mind when choosing where to trace and cut the fabric as $\frac{1}{4}$ in of the design will be lost in the seam allowance on each edge of the shape.

Once you've chosen the design you wish to feature in your patches, use a fine pencil or erasable pen to trace some of the design lines onto the template. Then, without moving the template, trace around its outer edge.

Position the template on another motif, exactly matching the lines you've traced on the template with the printed design on the fabric. Trace around the outer edge of the template. Continue in this manner to trace the appropriate number of shapes onto the fabric, each with exactly the same motif in their centre. Cut the fabric out on the traced lines.

If you wish to use the template to fussy cut a different fabric, use an eraser to remove the pencil or pen lines.

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Antics in the Gum Forest

As the design is quite large, SusanClaire suggests making up the whole background, basting with batting and backing and quilting the top before doing the appliqué.

This quilt has been quilted with wiggly vertical lines. Once the quilting is done, fuse all the appliqué. The stitching around the shapes can be done through all the layers – this provides stability for free-motion stitching or your preferred method of appliqué stitching. The sample has been free-motion straight stitched close to the edge of the appliqué shapes. This means that when the appliqué is stitched, the quilt is almost finished.

Finished size: 152.5cm x 132cm (60in x 52in)

Designer: SusanClaire Mayfield – Gourmet Quilter



www.gourmetquilter.com



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GourmetQuilter

Appliqué







Materials

- Assorted light-value print fabrics to total about 2.6m (2⁷/₈yd). Light-value Jelly Roll strips are ideal
- Assorted red, green and brown tone-on-tone print fabrics (appliqué). SusanClaire recommends batik fabrics to reduce the amount of fraying in the finished quilt
- 20cm (¾yd) brown tone-on-tone print fabric (stem)
- 40cm (½yd) red tone-on-tone print fabric (binding)
- 3.1m (3³/₈yd) backing fabric
- Batting about 170cm x 150cm (66in x 58in)
- Fusible web
- Machine sewing threads to match the appliqué fabrics
- Rotary cutter, ruler and mat
- Sewing machine with ¼in, open-toed embroidery and free-motion quilting feet
- General sewing supplies

Preparation and cutting

From the assorted light-value print fabrics, cut:

- 40 strips, 2½in x width of fabric

From the red tone-on-tone print fabric, cut:

- six strips, 2½in x width of fabric (binding)

Background

- 1 Join the 40 strips of light-value print fabrics together, end to end, to make one (very!) long strip. Press seams open.
- 2 Cut the strip to yield 26 strips, 2½in x 60½in.
- 3 Lay the strips out, side by side, and swap them around until you have an array that you like.
- 4 Join the strips down their long edges in pairs. Press. Then join the pairs. Continue joining larger and larger panels until all the strips have been assembled to create the quilt background. Press it well.

Quilting

- 1 Cut the backing fabric into two equal lengths, remove the selvages and sew the two pieces together side by side with a ½in seam. Press the seam open.
- 2 The assembled background, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. SusanClaire attached a free-motion foot to her machine and worked vertical wiggly lines spaced about 1in apart down the length of the quilt.

Appliqué

- 1 Trace the appliqué shapes from the Pattern Sheet on to the

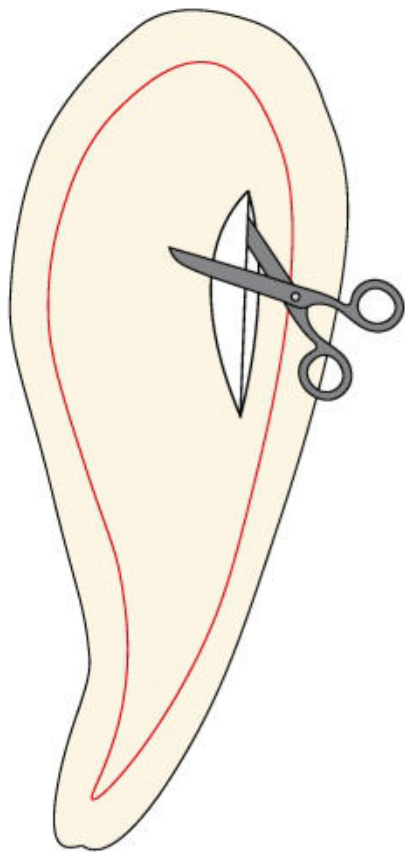


Diagram 1

paper side of the fusible web, leaving about $\frac{1}{2}$ in between them. To replicate SusanClaire's design, you need to trace:

- eight stamens
- eight flower caps
- four small gum nuts
- four small gum nut inners
- four large gum nuts
- four large gum nut inners
- eight ants
- four A leaves
- eight B leaves
- two C leaves

Cut the shapes out about $\frac{1}{4}$ in outside the traced lines.

2 With the shapes for the leaves and flower caps, you may wish to cut away the fusible web about $\frac{1}{4}$ in inside the traced line, as shown in Diagram 1. This will reduce the stiffness of the appliquéd shapes in your wallhanging.

3 Fuse the shapes to the wrong side of the fabrics you have chosen for them. Cut all the shapes out of fabric on the lines.

4 Fuse fusible web to the wrong side of the fabric you have chosen for the stems – across the full width of the fabric. Just butt pieces of fusible web up against each other to cover the entire piece of fabric.

5 Cut an assortment of strips across the width of the fabric in a variety of widths: $\frac{1}{2}$ in, $\frac{3}{8}$ in and $\frac{1}{4}$ in wide.

6 Use the $\frac{1}{2}$ in strips for the main stem. Remove the backing paper from each strip in turn and then audition it on the quilted background of your quilt, referring to the photo of SusanClaire's quilt as a guide and



curving the strips as required. To join two strips, simply overlap them by about $\frac{3}{8}$ in. Pin the strips in place.

7 Now use the narrower strips to add more stems in the same way, tucking their ends under other stems as appropriate.

8 Once you have an arrangement that you like, fuse the strips to the background.

9 Thread your sewing machine with thread that matches the stem fabric and attach the open-toe embroidery foot. Straight stitch close to each edge of the stems.

10 Audition the placement of the remaining shapes on your background panel. Once you have an arrangement that you like, peel the backing paper from each shape as it is needed. Fuse the shapes in place;

for the gumnuts and flowers, fuse the gumnut inners and stamens before overlapping them with the gumnuts and flower caps. Repeat Step 9 to appliqué them in place.

11 Complete the stitching by working straight stitch for the ants' legs and antennae using a dark coloured thread.

Finishing

1 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edges of the quilt.

2 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the six $2\frac{1}{2}$ in strips cut from the red print fabric.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>





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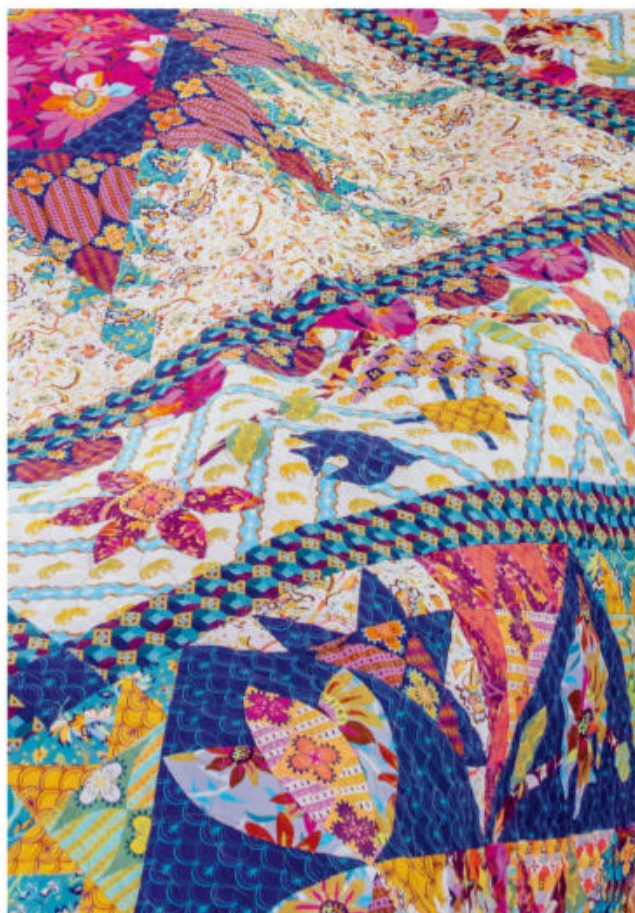
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Flour Frolic

This eye-catching quilt features feedsack fabrics and Cheryl's original designed blocks. Uneven Nine-patches and chequerboard blocks combine to make a fresh, light quilt.

Finished size: 214.5cm (84½in) square

Designer: Cheryl Filby



fimch2@gmail.com



@cherylfilby

*Original
Design*





Materials

- 3.2m (3½yd) white tone-on-tone print fabric #1
- 1m (1⅓yd) white tone-on-tone print fabric #2
- 85cm (⅞yd) yellow print fabric #1
- 70cm (¾yd) yellow print fabric #2
- 70cm (¾yd) yellow print fabric #3
- 85cm (⅞yd) blue print fabric #1
- 70cm (¾yd) blue print fabric #2
- 85cm (⅞yd) green print fabric #1
- 60cm (⅝yd) green print fabric #2
- 60cm (⅝yd) green print fabric #3
- 2.4m (2¾yd) extra-wide (275cm/108in) backing fabric
- Batting at least 240cm (92in) square
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From white tone-on-tone print fabric #1, cut:

- 14 strips, 2½in x width of fabric. Cross cut them to yield 24 strips, 2½in x 20½in (sashing) and 16 strips, 2½in x 4½in (sashing)
- another eight strips, 2½in x width of fabric (Border 1)
- two strips, 4½in x width of fabric. Cross cut them to yield 56 strips, 1½in x 4½in
- two strips, 5½in x width of fabric. Cross cut them to yield 40 strips, 1½in x 5½in. Trim four of these strips to 1½in x 4½in and put them with the other 56 strips this length, leaving you with 36 strips, 1½in x 5½in. Cut the remainder of the second 5½in strip into three horizontal strips 1½in wide x about 28in. Cross cut these strips to yield 54 squares, 1½in
- 13 strips, 1½in x width of fabric. Cross cut them to yield another 354 squares, 1½in
- 10 strips, 2½in x width of fabric. Cross cut them to yield 256 rectangles, 1½in x 2½in

From white tone-on-tone print fabric #2, cut:

- three strips, 2in x width of fabric. Cross cut them to yield 36 squares, 2in and 36 rectangles, 1½in x 2in
- one strip, 10½in x width of fabric. Cross cut it to yield 18 strips, 1½in x 10½in. Cut the remainder of the strip into seven horizontal strips, 1½in x about 14in. Cross cut these strips to yield 63 squares, 1½in
- one strip, 8½in x width of fabric. Cross cut it to yield 18 strips, 1½in x 8½in. Cut the remainder of the strip into five horizontal strips, 1½in x about 14in. Cross cut these strips to yield 45 squares, 1½in



- one strip, 1½in x width of fabric. Cross cut it to yield another nine squares, 1½in – you should now have 117 squares, 1½in in all

From yellow print fabric #1, cut:

- 11 strips, 2½in x width of fabric. Cross cut them to yield 50 rectangles, 2½in x 3½in and 91 squares, 2½in

From yellow print fabric #2, cut:

- nine strips, 2½in x width of fabric. Cross cut them to yield 40 rectangles, 2½in x 3½in and 81 squares, 2½in

From yellow print fabric #3, cut:

- nine strips, 2½in x width of fabric (binding)

From blue print fabric #1, cut:

- 11 strips, 2½in x width of fabric. Cross cut them to yield 50 rectangles, 2½in x 3½in and 91 squares, 2½in

From blue print fabric #2, cut:

- nine strips, 2½in x width of fabric. Cross cut them to yield 40 rectangles, 2½in x 3½in and 81 squares, 2½in

From green print fabric #1, cut:

- five strips, 2½in x width of fabric. Cross cut them to yield 80 squares, 2½in
- 10 strips, 1½in x width of fabric. Cross cut them to yield 256 squares, 1½in

From green print fabric #2, cut:

- four strips, 2½in x width of fabric.

Cross cut them to yield 24 rectangles, 2½in x 5½in

- six strips, 1½in x width of fabric. Cross cut them to yield 60 rectangles, 1½in x 2in and 60 squares, 1½in

From green print fabric #3, cut:

- four strips, 2½in x width of fabric. Cross cut them to yield 24 rectangles, 2½in x 5½in
- five strips, 1½in x width of fabric. Cross cut them to yield 48 rectangles, 1½in x 2in and 48 squares, 1½in

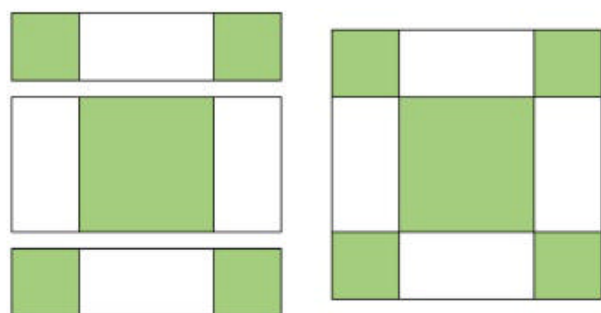
Uneven Nine-patch blocks

1 To make one Uneven Nine-patch block you need:

- four white print #1 rectangles, 1½in x 2½in
- four green print #1 squares, 1½in
- one green print #1 square, 2½in.

2 Lay out the patches in three rows, referring to the Uneven Nine-patch Block Layout Diagram.

3 Sew the patches in each row together. Press the seams towards the green squares. Then sew the rows together, carefully matching seams. Your Uneven Nine-patch block should measure 4½in square from raw edge to raw edge.



Uneven Nine-patch Block Layout Diagram



Diagram 1

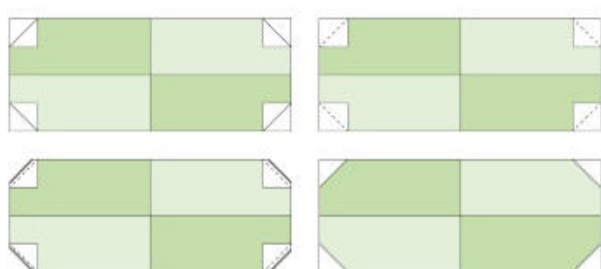
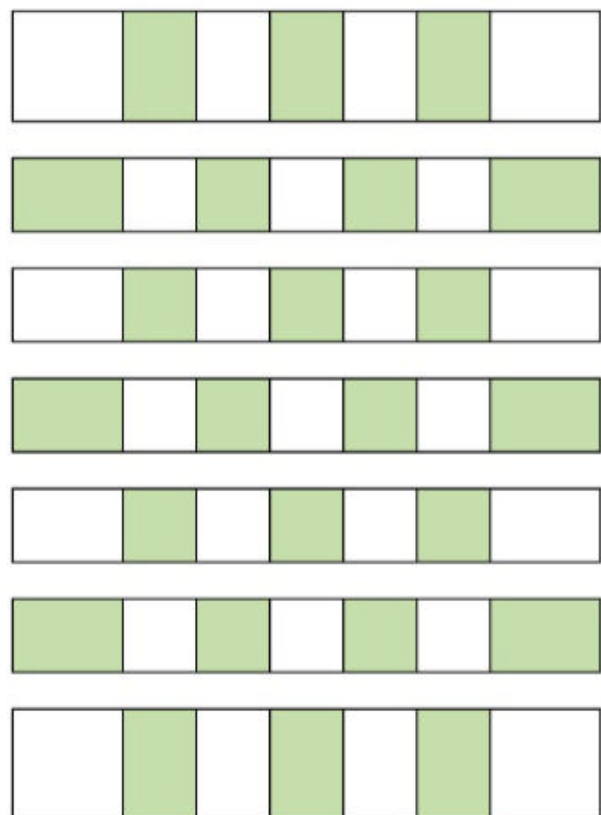


Diagram 2



Courtyard A block



Courtyard A Block Layout Diagram

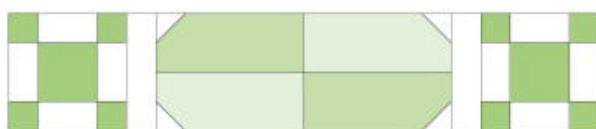


Diagram 3

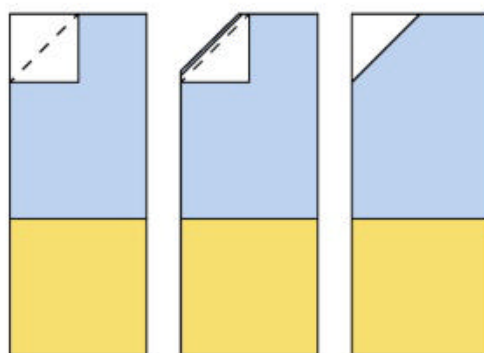


Diagram 4



Uneven Nine-Patch block

4 Repeat Steps 1–3 to make a total of 64 Uneven Nine-patch blocks.

Panels

- 1 To make a Panel, you need:
 - two rectangles, $2\frac{1}{2}$ in x $5\frac{1}{2}$ in of green print fabric #2
 - two rectangles, $2\frac{1}{2}$ in x $5\frac{1}{2}$ in of green print fabric #3
 - four squares, $1\frac{1}{2}$ in of white print fabric #1
 - two rectangles, $1\frac{1}{2}$ in x $4\frac{1}{2}$ in of white print fabric #1
 - two Uneven Nine-patch blocks.
- 2 Lay out the green rectangles in two rows, as shown in Diagram 1.
- 3 Sew them together in pairs, then join the pairs, carefully matching seams. Press seams towards the darker fabric. This unit should measure $4\frac{1}{2}$ in x $10\frac{1}{2}$ in from raw edge to raw edge.

4 Rule a diagonal line on the wrong side of each of the white squares. Pin them to each corner of the panel as shown in Diagram 2. Stitch on the lines, trim the corners $\frac{1}{4}$ in outside the stitching, turn the white triangles over so they are right side facing up and press.

5 Sew a $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangle of white print fabric #1 to the left and right edges of the panel. Press seams outwards. Then sew an Uneven Nine-patch block to the left and right edges of the panel, as shown in Diagram 3. Press seams inwards. Your completed Panel should measure $4\frac{1}{2}$ in x $20\frac{1}{2}$ in from raw edge to raw edge.

6 Repeat Steps 1–5 to make a total of 12 Panels.

Courtyard A blocks

1 To make one Courtyard A block, you need:

- 12 rectangles, $1\frac{1}{2}$ in x 2in of green print fabric #2
- 12 squares, $1\frac{1}{2}$ in of green print fabric #2
- eight rectangles, $1\frac{1}{2}$ in x 2in of white print fabric #2
- four squares, 2in of white print fabric #2
- 13 squares, $1\frac{1}{2}$ in of white print fabric #2
- two strips, $1\frac{1}{2}$ in x $8\frac{1}{2}$ in of white print fabric #2
- two strips, $1\frac{1}{2}$ in x $10\frac{1}{2}$ in of white print fabric #2.

2 Lay out the patches in seven rows of seven patches each, referring to the Courtyard A Block Layout Diagram.

3 Sew the patches in each row together. Press seams towards the green fabric. Then sew the rows together, carefully matching seams. Press. Your block should measure $8\frac{1}{2}$ in square from raw edge to raw edge at this stage.

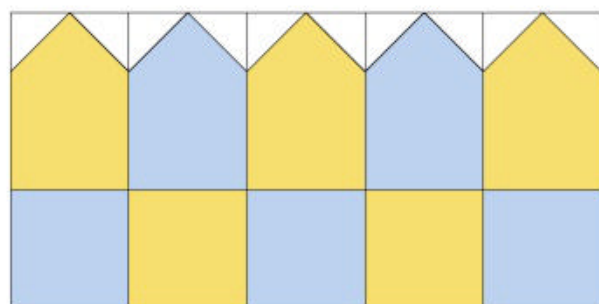
4 Sew the $1\frac{1}{2}$ in x $8\frac{1}{2}$ in white strips to the left and right edges of the block. Press seams outwards.

5 Sew the $1\frac{1}{2}$ in x $10\frac{1}{2}$ in white strips to the top and bottom edges of the block. Press seams outwards. Your block should now measure $10\frac{1}{2}$ in square from raw edge to raw edge.

Fence #1A blocks

1 To make a Fence #1A block, you need:

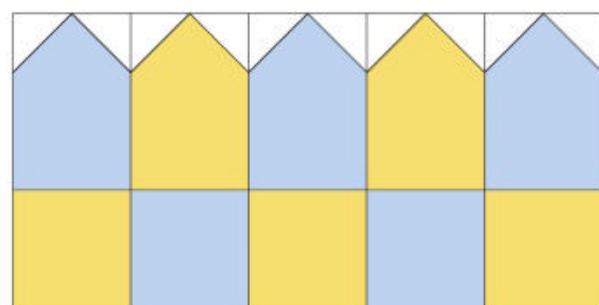
- two $2\frac{1}{2}$ in squares of yellow print fabric #1
- three $2\frac{1}{2}$ in x $3\frac{1}{2}$ in rectangles of yellow print fabric #1



Fence #1A Block Layout Diagram
– make 10



Fence block



Fence #2A Block Layout Diagram
– make 10

- three 2½in squares of blue print fabric #1
- two 2½in x 3½in rectangles of blue print fabric #1
- 10 squares, 1½in of white print fabric #1.

2 Sew each yellow rectangle to a blue square and sew each blue rectangle to a yellow square. Press seams towards the blue fabric.

3 Rule a diagonal line on the wrong side of each of the white squares. Pin them to the corners of the rectangle, in turn, as shown in Diagram 4. Stitch on the lines, trim the corners ¼in outside the stitching, turn the white triangles over so they are right side facing up and press.

4 Lay out the units from Step 3 in a row, alternating the colours and beginning and ending with units that

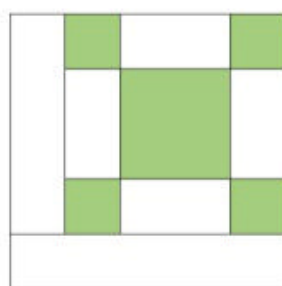
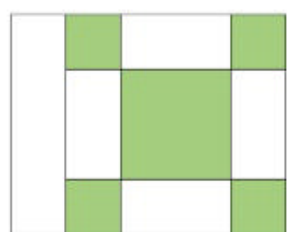


Diagram 5

have blue squares. See the Fence #1A Block Layout Diagram.

5 Sew the units together. Press.

6 Repeat Steps 1–5 to make 10 Fence #1A blocks.

Fence #2A blocks

1 To make a Fence #2A block, you need:

- three 2½in squares of yellow print fabric #1
- two 2½in x 3½in rectangles of yellow print fabric #1
- two 2½in squares of blue print fabric #1
- three 2½in x 3½in rectangles of blue print fabric #1
- 10 squares, 1½in of white print fabric #1.

2 The process for making Fence #2 blocks is exactly the same as for Fence #1 blocks. The only difference is that these blocks have three units with yellow squares, and they are assembled with those units at the beginning and end of the row. See the Fence #2A Block Layout Diagram.

3 Repeat Steps 1 and 2 to make a total of 10 Fence #2A blocks.

Super A blocks

1 You now need to combine the blocks you've made into five 'super' A blocks. To make one super A block, you need:

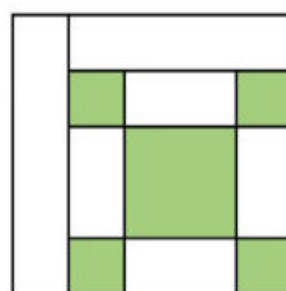
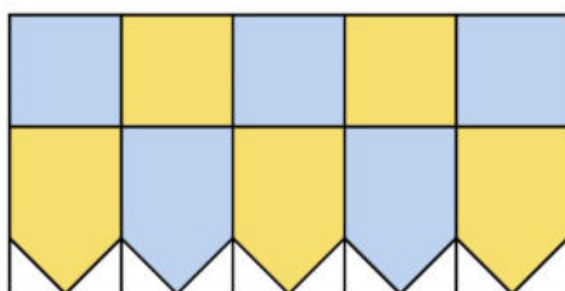
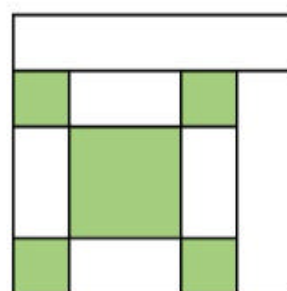
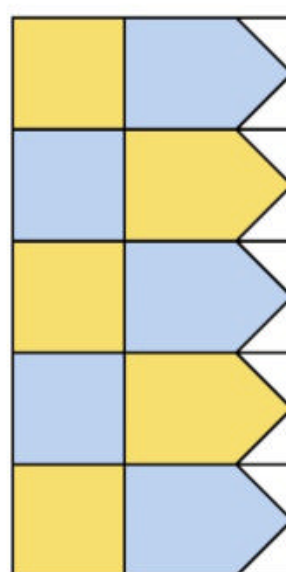
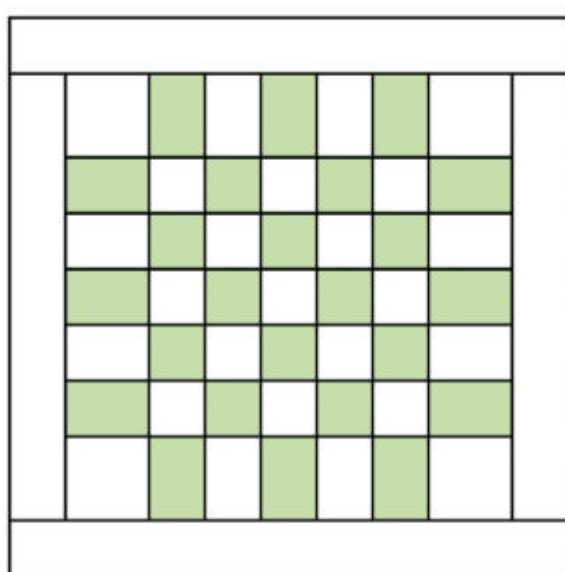
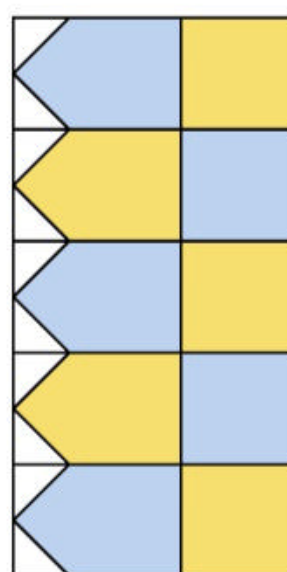
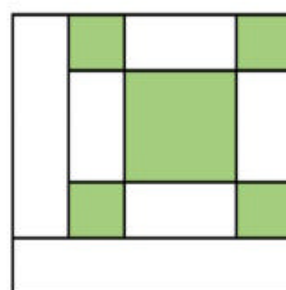
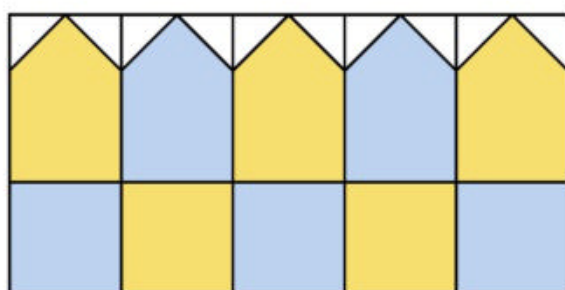
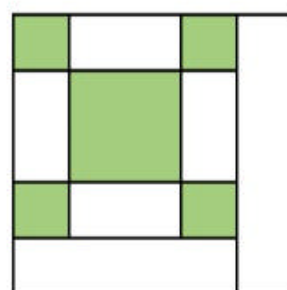
- one Courtyard A block
- two Fence #1A blocks
- two Fence #2A blocks
- four Uneven Nine-patch blocks
- four 1½in x 4½in rectangles of white print fabric #1
- four 1½in x 5½in rectangles of white print fabric #1.

2 Start by sewing a white 1½in x 4½in rectangle to one edge of each of the Uneven Nine-patch blocks. Press seams outwards.

3 Then sew a white 1½in x 5½in rectangle to an adjacent edge, as shown in Diagram 5. Press.

4 Lay out the Uneven Nine-patch blocks, the Fence A blocks and the Courtyard A block in three rows of three blocks each as shown in the Super A Block Layout Diagram. Check that the Uneven Nine-patch blocks are oriented correctly. Check that the Fence #1 and #2 blocks are in the correct position.

5 Sew the blocks in each row together. Press seams outwards. Then sew the rows together, carefully matching seams. Press. Your Super A block should measure 20½in square from raw edge to raw edge.



Super A Block Layout Diagram



1



2



3



4

1. Weekender Bag

Size 46cm wide x 23cm deep x 56cm high

One of our faves in a bright mix of Tula Pink fabrics, a great carry all. Kit contains all fabric, button and magnets

Kit \$79.95. Pattern \$19.95.

2. All Stars Symphony Black

Size 140cm x 178cm

A simple but effective quilt using 9 Tula Pink fat quarters. Kit contains all fabric for top, binding & pattern

Kit \$135.00. Pattern \$15.00.

3. All Stars Symphony White

Size 140cm x 178cm

A simple but effective quilt using 9 Tula Pink fat quarters. Kit contains all fabric for top, binding & pattern

Kit \$135.00. Pattern \$15.00.

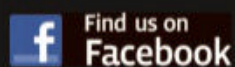
4. Kates Besties Quilt

Size approx 150cm x 175cm

A "scrappy" bright and happy quilt, in Tula Pink Besties fabrics. Kit contains all fabric for top, binding & pattern

Kit \$185.00. Pattern \$15.00.

All kits contain fabrics for top and binding and pattern, plus postage. We deliver to your door Australia wide!



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Antionette Fleur

This simple and subtle quilt is made with Economy blocks – eight with light corners and eight with dark corners. The blocks are alternated across the quilt layout creating a charming effect.

Finished size: 123cm (48½in) square
Finished block size: 12in square

Designer: Fleur Maddern, Little Desert Quilts



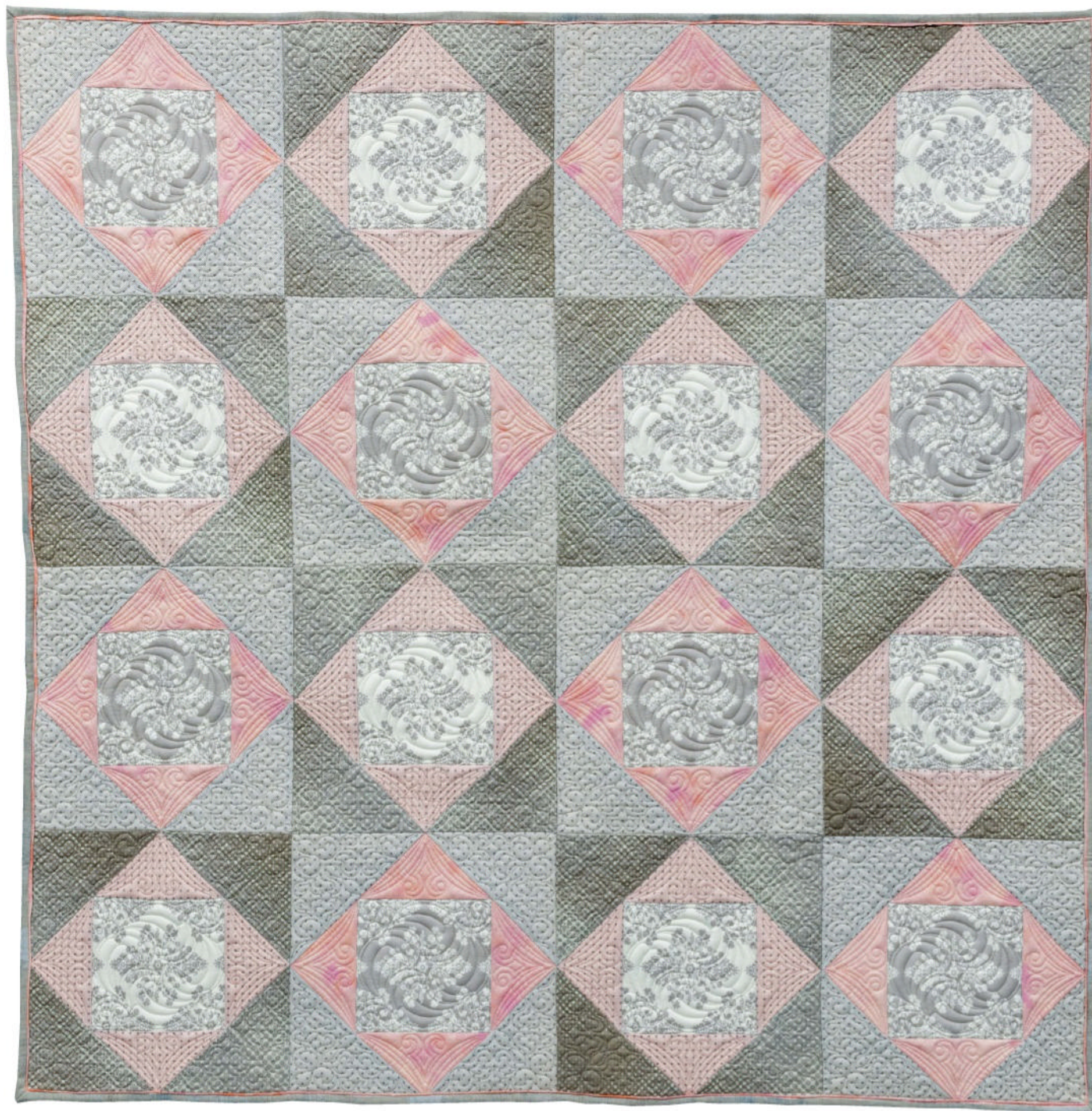
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*Economy
Block*





Materials

- 40cm ($\frac{1}{2}$ yd) each of two feature print fabrics. Fleur used a taupe on cream print and a cream on taupe print
- 50cm ($\frac{5}{8}$ yd) light salmon print fabric #1
- 65cm ($\frac{3}{4}$ yd) light salmon print fabric #2
- 85cm (1yd) each of a dark taupe and a light taupe print fabric (block corners)
- 40cm ($\frac{1}{2}$ yd) medium-value taupe tone-on-tone print fabric (binding)
- 2.2m ($2\frac{3}{8}$ yd) backing fabric
- Batting at least 135cm (54in) square
- Rotary cutter, ruler and mat
- Sewing machine with $\frac{1}{4}$ in foot
- General sewing supplies

Cutting

From each of the two feature print fabrics, cut:

- two strips, $6\frac{1}{2}$ in x width of fabric. Cross cut them to yield eight squares, $6\frac{1}{2}$ in of each fabric (block centres)

From light salmon print fabric #1, cut:

- three strips, $5\frac{3}{4}$ in x width of fabric. Cross cut them to yield 16 squares, $5\frac{3}{4}$ in. Cut each square once across the diagonal to yield 32 half-square triangles

From light salmon print fabric #2, cut:

- three strips, $5\frac{3}{4}$ in x width of fabric. Cross cut them to yield 16 squares, $5\frac{3}{4}$ in. Cut each square once across the diagonal to yield 32 half-square triangles
- five strips, $\frac{3}{4}$ in x width of fabric (flange on the binding)

From each of the dark taupe and light taupe print fabrics, cut:

- four strips, $7\frac{1}{2}$ in x width of fabric. Cross cut them to yield 16 squares, $7\frac{1}{2}$ in of each fabric. Cut each square once across the diagonal to yield 32 half-square triangles of each fabric

From the medium-value taupe tone-on-tone print fabric, cut:

- five strips, $2\frac{1}{2}$ in x width of fabric (binding)

Economy blocks

1 To make an Economy block with dark corners, you need:

- one $6\frac{1}{2}$ in square of taupe on cream print fabric
- four half-square triangles of light salmon print fabric #1



- four half-square triangles of dark taupe print fabric.

2 Fold the $6\frac{1}{2}$ in square in half horizontally and vertically and finger press creases in the edges to mark their centre.

3 Fold each of the light salmon triangles in half and finger press a crease in their longest edge.

4 Sew a light salmon triangle to opposite edges of the square – right sides together and centre creases and raw edges matching. Press seams outwards.

5 Then sew the remaining two light salmon triangles to the other two edges of the square, and press seams outwards. See Diagram 1.



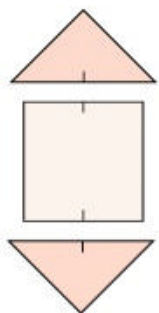


Diagram 1

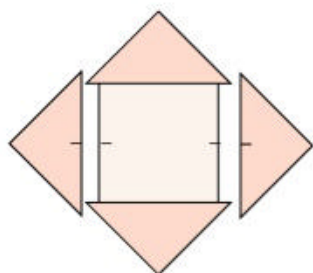


Diagram 2

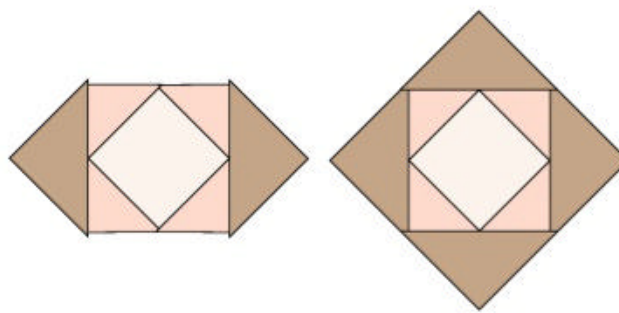


Diagram 3

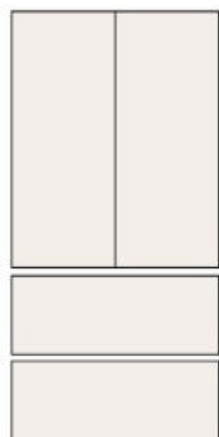


Diagram 4

- 6 Trim the block $\frac{1}{4}$ in outside the corners of the centre square.
- 7 Fold each of the dark taupe triangles in half and finger press a crease in their longest edge.
- 8 Sew a dark taupe triangle to opposite edges of the block – right sides together and with the centre crease aligned with the corners of the centre square. Press seams outwards.
- 9 Then sew the remaining two dark taupe triangles to the other two edges of the block, and press seams outwards. See Diagram 2. Trim the block $\frac{1}{4}$ in outside the corners of the light salmon square.
- 10 Repeat Steps 1–9 to make a total of eight Economy blocks with dark corners – all exactly the same.
- 11 To make an Economy block with light corners, you need:
 - one $6\frac{1}{2}$ in square of cream on taupe print fabric
 - four half-square triangles of light salmon print fabric #2
 - four half-square triangles of light taupe print fabric.
- 12 Use the processes described in Steps 2–9 to make the block, which is shown in Diagram 3. Then repeat them to make a total of eight Economy blocks with light corners.

Assembly

- 1 Lay out the blocks in four rows of four, alternating the blocks with light and dark corners.
- 2 Sew the blocks in each row together. Press seams towards the blocks with dark corners.
- 3 Then sew the rows together, carefully matching seams.

Finishing

- 1 Cut a 56in length from the backing fabric, remove the selvages and cut it in half down the length to make two rectangles about 21in x 56in. From the remainder, cut two strips, 16in across the width of the fabric. Join them on one short edge with a $\frac{1}{2}$ in seam and press it open. Trim the joined strip to measure 56in x 16in.
- 2 Referring to Diagram 3, sew a 56in x 21in strip to either side of the joined strip using $\frac{1}{2}$ in seams and press them open to make a backing about 56in square.
- 3 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.
- 4 Quilt as desired. Fleur's quilt was machine quilted by Sheree Mackintosh of Yarra Valley Quilting with a variety of intricate patterns: feathers in the block centres, a swag design in the light salmon triangles and fleurs-de-lis in the corners.
- 5 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.
- 6 Join the five $\frac{3}{4}$ in strips of light salmon print fabric #2 together, end to end, to make one long strip.
- 7 Measure the width of your quilt top through the centre. Trim two strips this length from the long strip. Fold

each of these strips in half, wrong sides together and long edges matching. Press.

- 8 Pin them to the top and bottom edges of the quilt: the raw edges of the flange strips should match the raw edges of the quilt, with the flange strip lying on top of the quilt blocks.
- 9 Set your sewing machine to work long stitches – a stitch length of 5 on most machines. Stitch the flange strips to the quilt using a seam allowance of less than $\frac{1}{4}$ in – it doesn't matter what it is precisely, as long as it is less than $\frac{1}{4}$ in so these stitches aren't visible once the binding is added to the quilt.
- 10 Measure the length of your quilt top through the centre. Trim two strips this length from the remainder of the long strip of light salmon print fabric #2. Repeat Step 8 to pin them to the left and right edges of the quilt. They will overlap the first two flange strips at the corners. Baste them in place.
- 11 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the five $2\frac{1}{2}$ in strips of medium-value taupe tone-on-tone print fabric. When you sew the binding to the front of the quilt you will be stitching through the binding, the underlying flange strips and the quilt. When you turn the binding over to the back of your quilt, the flange will lie flat on the front of the quilt and add another narrow frame – an accent of colour next to the binding.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>





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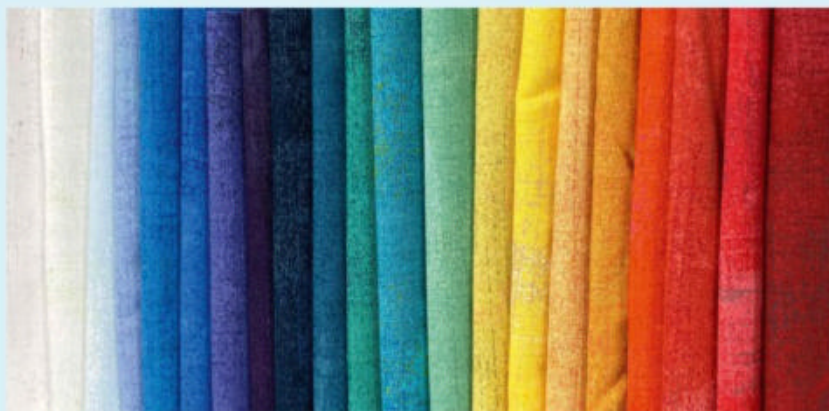
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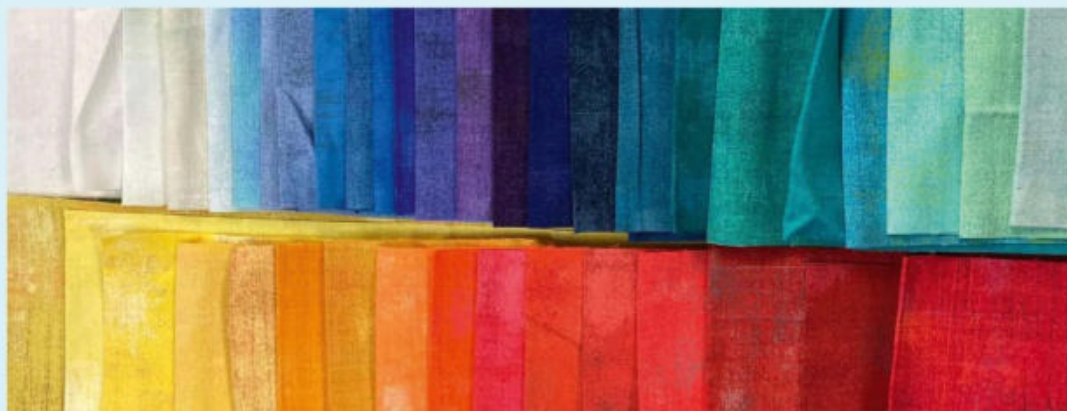
‘2023 Temperature Quilt’

To make this quilt purchase the ‘Kaniva Block’ Template set for \$35.

‘Road Tested’ by Michelle Marvig in Quilters Companion #100



22 FABRIC OPTION – MODA GRUNGE



43 FABRIC OPTION – MODA GRUNGE

When you purchase the ‘Kaniva Block’ template set, you will have full access to our ‘Kaniva Block Users’ Facebook group where you will have access to all our ‘How-To’ and ‘Skill Builder’ videos, such as: how to organise pieces; how to press seams; how to pin blocks together; how to put in the ‘rain indicators’; temperature record charts, information on where to / how to record your maximum and minimum temperatures for each day, colour to temperature assignment charts, monthly day placement charts (the pattern).

2023 TEMPERATURE QUILT – FABRIC STARTER PACKS

Grunge Starter Pack – 1 strip of each colour.

Fabrics will be number labelled for easy re-ordering.

OPTION 1: Large Quilt – 43 fabrics **\$123.75**

OPTION 2: Large Quilt – 22 fabrics **\$63.50**

OPTION 3: Small Quilt – 43 fabrics **\$96.75**

OPTION 4: Small Quilt – 22 fabrics **\$50.00**

Mystique Starter Pack – 1 strip of each colour.

Fabrics will be number labelled for easy re-ordering.

OPTION 5: Large Quilt – 19 fabrics **\$33.00**

OPTION 6: Small Quilt – 19 fabrics **\$26.00**

(Large uses 4.5" strips & C template piece.
Small uses 3.5" strips & B template piece.)



TOOLS

(recommended)

Template Piece
28mm Rotary Cutter
Sewline Trio Marker
Finger Presser
Rotating Cutting Mat

Red & Orange triangles are the maximum temps and the Purple & Blue are the minimum temps for the 2 days shown in this picture)



Working on making the temperature quilt

Everyone who makes this quilt will have their own unique fabric requirements decided by the temperature at their locations. To cater for this customers can re-order individual fabric strips in the size they are using (4.5" x 3.5") as they are needed. We encourage participants to post photos of their quilt for Kavina Block Facebook Users to see all the variations!

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Kit includes
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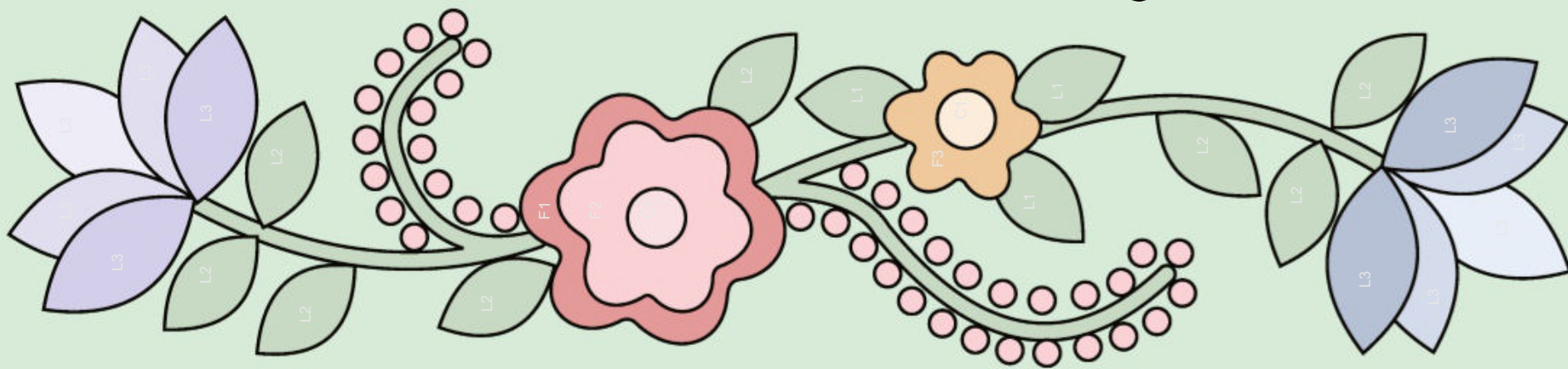
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Sunburst Scraps
Measures 76in x 76inch. Kit \$285

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Summer

Up-sized Wheel of Fortune blocks featuring clear bright colours will get you in the mood for the summer months to come – or warm you up for the cooler months. Four rows of four 20in blocks, two in each combination of fabric colours, make up this large bed quilt.

Finished quilt size: 203cm (80in) square
Finished block size: 20in square

Designer: Leanne Harvey, Mount Vincent Quilts



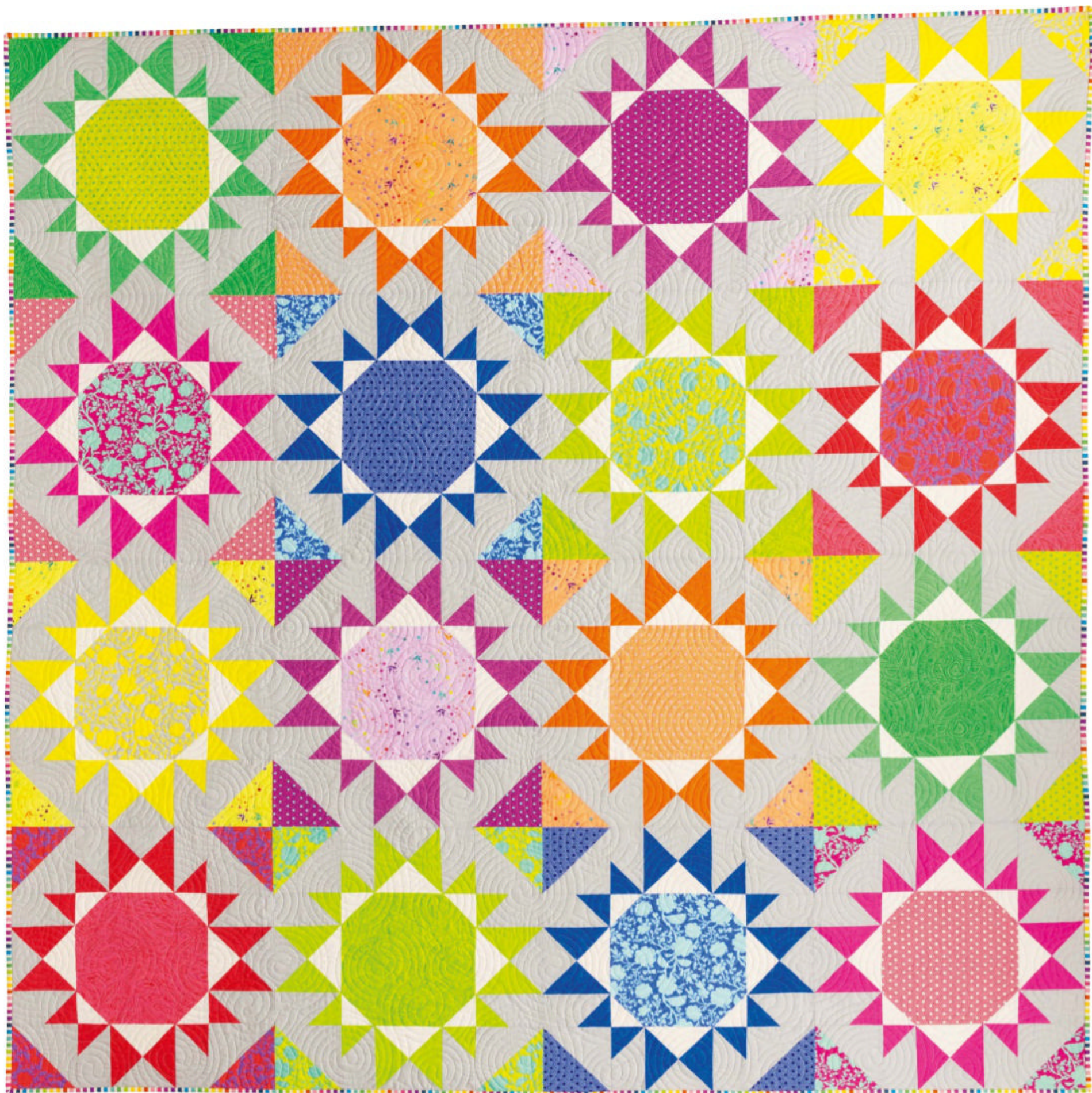
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Up-sized
Blocks





Materials

- 30cm ($\frac{3}{8}$ yd) each of eight tone-on-tone print fabrics (star points)
- Fat quarter each of 16 print fabrics – you need two fabrics to coordinate with each of the tone-on-tone print fabrics (star centres and block corners)
- 90cm (1yd) solid white fabric
- 2.8m ($3\frac{1}{8}$ yd) solid light grey fabric
- 65cm ($\frac{3}{4}$ yd) multi-coloured stripe print fabric (binding)
- 2.4m ($2\frac{3}{4}$ yd) extra-wide (275cm/108in wide) backing fabric
- Batting at least 220cm (88in) square
- Rotary cutter, quilter's ruler and mat
- Sewing machine with $\frac{1}{4}$ in foot
- General sewing supplies

Cutting

From each of the eight tone-on-tone print fabrics, cut:

- one strip, $6\frac{1}{4}$ in x width of fabric. Cross cut it to yield four squares, $6\frac{1}{4}$ in. Cut each square twice on the diagonals to yield 16 quarter-square triangles. Cut the remainder of the strip horizontally to yield two strips, 3in x about 16in. Cross cut them to yield 10 squares, 3in
- one strip, 3in x width of fabric. Cross cut it to yield another six squares, 3in

From each of the 16 coordinating print fabrics, cut:

- one square, $10\frac{1}{2}$ in
- two squares, $6\frac{1}{4}$ in

From the solid white fabric, cut:

- three strips, $6\frac{1}{4}$ in x width of fabric. Cross cut them to yield 16 squares, $6\frac{1}{4}$ in. Cut each square twice on the diagonals to yield 64 quarter-square triangles. Cut the remainder of each strip horizontally to yield two strips, 3in. Cross cut them to yield 14 squares, 3in
- four strips, 3in x width of fabric. Cross cut them to yield another 50 squares, 3in

From the solid grey fabric, cut:

- eight strips, $6\frac{1}{4}$ in x width of fabric. Cross cut them to yield 48 squares, $6\frac{1}{4}$ in. Put 32 squares aside. Cross cut the remaining 16 squares twice on the diagonals to yield 64 quarter-square triangles
- 10 strips, $5\frac{1}{2}$ in x width of fabric. Cross cut them to yield 128 rectangles, 3in x $5\frac{1}{2}$ in

From the multicoloured stripe print fabric, cut:

- nine strips, $2\frac{1}{2}$ in x width of fabric (binding)



Wheel of Fortune blocks

1 Start by choosing three fabrics for your block: one print fabric, which will feature in the centre of the star, one tone-on-tone print fabric to go with it (star points) and another print fabric (block corners).

- 2** To make one block, you need:
- eight squares, 3in and eight quarter-square triangles of the solid fabric (star points)
 - one $10\frac{1}{2}$ in square of print fabric #1 (star centre)
 - two squares, $6\frac{1}{4}$ in of print fabric #2 (block corners)
 - four 3in squares and four quarter-square triangles of white fabric
 - two squares, $6\frac{1}{4}$ in; eight rectangles, 3in x $5\frac{1}{2}$ in; and four quarter-square triangles of grey fabric.

3 Draw a diagonal line from corner to corner on the wrong side of the four white 3in squares. Pin a square in each corner of the $10\frac{1}{2}$ in square of print fabric, as shown in Diagram 1.

4 Sew on the lines. Trim the corners $\frac{1}{4}$ in outside the stitching, flip the white triangles over and press.

5 Draw a diagonal line from corner to corner on the wrong side of

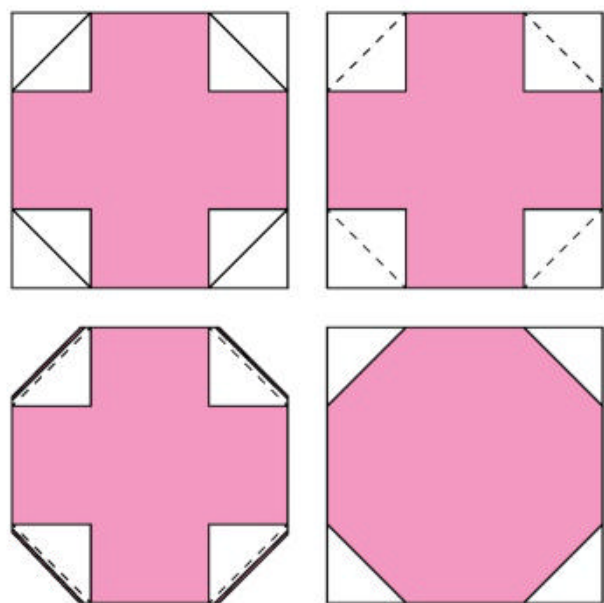


Diagram 1

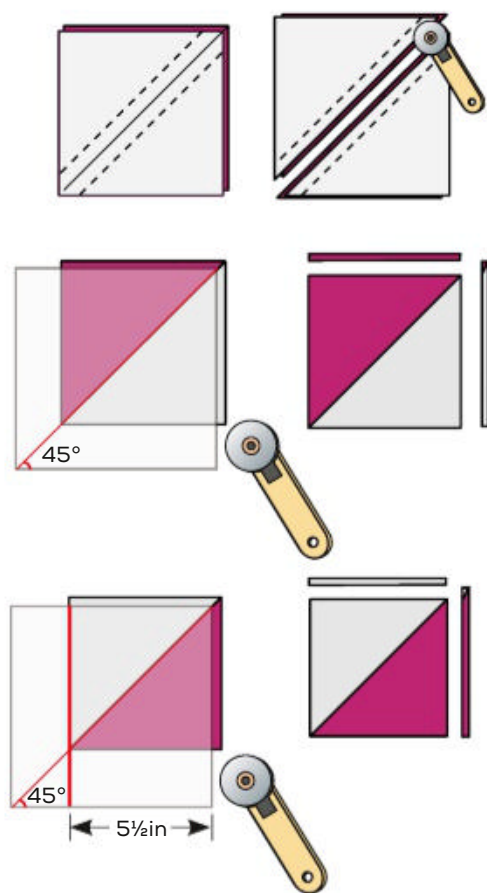


Diagram 2

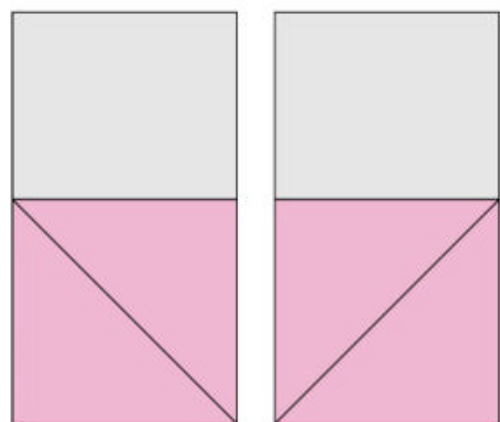


Diagram 3

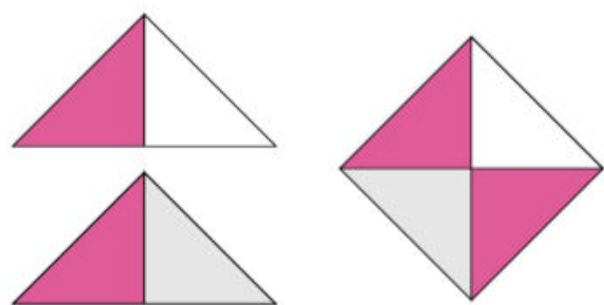


Diagram 4

each of the grey $6\frac{1}{4}$ in squares. Pin each of them, right sides together, to a $6\frac{1}{4}$ in square of print fabric. Sew a $\frac{1}{4}$ in on either side of the line.

6 Cut on the drawn line. Press the seam towards the print fabric. Trim each pieced square to measure $5\frac{1}{2}$ in square, keeping the diagonal seam centred on each unit. See Diagram 2.

7 Draw a diagonal line from corner to corner on the wrong side of all eight 3in tone-on-tone print squares. Pin each square, right sides together, to one end of a grey rectangle: pin four squares with the line angled one way and four squares with the line angled in the opposite way, as shown in Diagram 3.

8 Sew on the lines. Trim the corners $\frac{1}{4}$ in outside the stitching, flip the coloured triangles over and press.

9 Lay out two tone-on-tone print triangles, one white triangle and one grey triangle as shown in Diagram 4. The tone-on-tone print triangle must always be on the left of the pair.

10 Sew the triangles together in pairs along one short edge. Press towards the tone-on-tone print triangle. Then sew the pairs together, matching the centre seam. Press. This hourglass unit should measure $5\frac{1}{2}$ in square from raw edge to raw edge.

11 Repeat Steps 9 and 10 to make four hourglass units exactly the same.

12 Sew two of the units from Step 7 to each hourglass unit. To do this, you need one of each kind of Step 7 unit, as shown in Diagram 5. Check that the white triangle in the hourglass unit is at the base of the hourglass unit before stitching.

13 Assemble the block by laying out the units you've made in three rows, as shown in the Wheel of Fortune Block Layout Diagram. The snowball unit you made in Step 4 goes in the centre; the half-square triangle units you made in Step 6 go in the corners; and the units you made in Step 12 go around the edges.

14 Check that each unit is rotated correctly. Then sew the units in each row together. Press seams away from the Step 12 units.

15 Then sew the rows together, carefully matching seams. Your Wheel of Fortune block should measure $20\frac{1}{2}$ in square from raw edge to raw edge.

16 Repeat Steps 1–15 to make a total of 16 blocks – two in each combination of fabrics.

Assembly

1 Lay out the blocks in four rows of four blocks each. Swap them around until you have an array of colours and prints that you like.

2 Join the blocks in each row together. Press. Then join the rows, carefully matching seams.

Finishing

1 Press your quilt top well. The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

2 Quilt as desired. This quilt was machine quilted in an edge-to-edge spiral design.

3 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.

4 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the nine $2\frac{1}{2}$ in strips of stripe print fabric.

* The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>

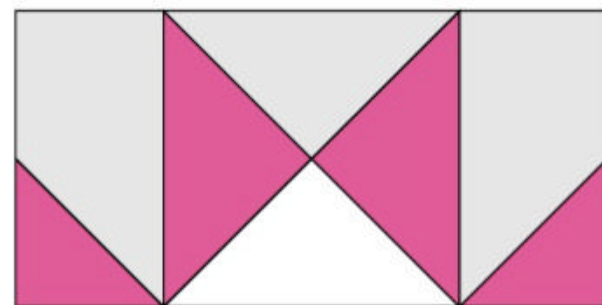
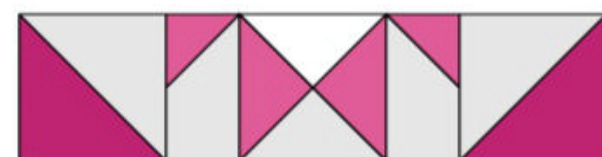
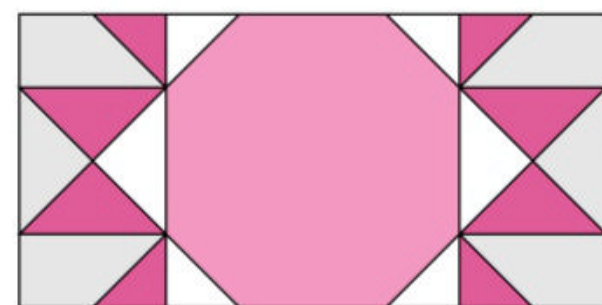
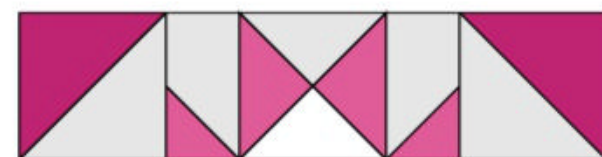


Diagram 5



Wheel of Fortune Block Layout Diagram





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Autumn Curves

This pattern grew out of Pam's love for appliqué and it's an experience in both style and technique. It is quilted and appliquéd as you stitch on your sewing machine, and is completed in a quilt-as-you-go method.

Finished size: 142cm (56¼in) square

Designer: Pam Furniss



pamot@netspace.net.au





Materials

- 4m (4½yd) solid black fabric
- 80cm (1yd) orange tone-on-tone print (appliqué and outer border)
- 10cm (⅓yd) dark orange tone-on-tone print fabric (appliqué)
- 40cm (½yd) yellow tone-on-tone print fabric (appliqué)
- 20cm (¼yd) dark yellow tone-on-tone print fabric (appliqué and outer border)
- 10cm (⅓yd) green tone-on-tone print fabric (appliqué)
- 50cm (⅝yd) blue print fabric (sashing)
- 4.2m (4⅝yd) backing fabric
- Batting about 200cm (80in) square
- Fusible web
- Template plastic and fine permanent-marking pen
- White dressmaker's carbon paper
- Chalk pencil
- Quilt basting spray
- Machine embroidery tear-away stabiliser
- Machine sewing threads to match or contrast with the appliqué fabrics and green (vines)
- Lightbox (optional)
- Rotary cutter, ruler and mat
- Sewing machine with ¼in, open-toed embroidery, free-motion quilting and walking feet
- General sewing supplies



Preparation and cutting

From the solid black fabric, cut:

- one strip, 22in x width of fabric. Cross cut it to yield one square, 22in (centre square) and one square 16in (corner triangle)
- one strip, 20in x width of fabric. Cross cut it to yield one square, 20in (appliqué panel corners) and one square, 16in (corner triangle)
- four strips, 10in x width of fabric. Trim them to measure 10in x 32in (side appliqué panels)
- six strips, 2½in x width of fabric (binding)
- five strips, 8in down the length of the remaining fabric (final border). Cross cut one of the strips to yield four squares, 8in (final border corners). From the remaining part of this strip, cut eight strips, 1½in x 6in (sashings for final border corners)

From the blue print fabric, cut:

- 12 strips, 1½in x width of fabric (front sashing strips)

From the backing fabric, cut:

- one square, 22in

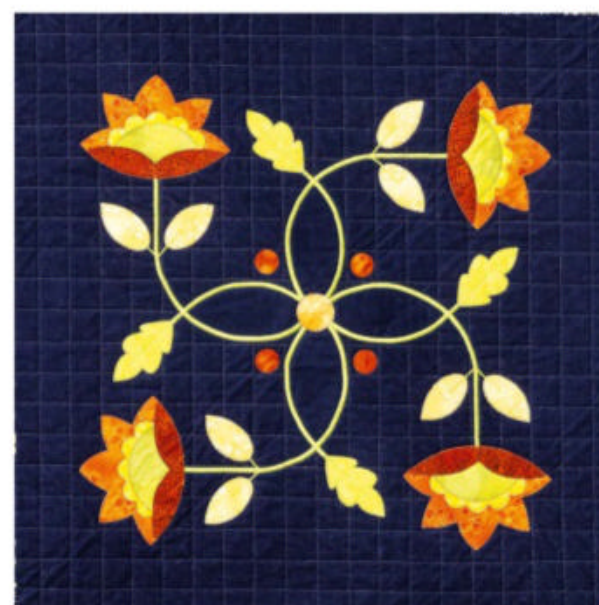
- two squares, 16in (corner triangles)
- four strips, 10in x width of fabric. Trim them to measure 10in x 32in (side appliqué panels)
- one square, 20in (appliqué panel corners)
- 13 strips, 1¾in x width of fabric (back sashing strips)
- five strips, 8in down the length of the remaining fabric (final border). Cross cut one of the strips to yield four squares, 8in (final border corners)

From the batting, cut:

- one square, 22in (centre square)
- two squares, 16in (corner triangles)
- four strips, 10in x width of fabric. Trim them to measure 10in x 32in (side appliqué panels)
- one square, 20in (appliqué panel corners)
- four strips, 8in x 46¼ (final border)
- four squares, 8in (final border corners)

From the tear-away stabiliser, cut:

- one square, 15in
- four strips, 10in x 32in



Centre Block

Centre block

1 Trace the appliqué shapes for the centre block from the Pattern Sheet on to the paper side of the fusible web, leaving about ½in between the shapes. You need to trace four of each of the four shapes needed for the flowers, four small circles, one larger circle, eight 'oval' leaves and four lobed

leaves. Cut them out roughly, about $\frac{1}{4}$ in outside the traced lines.

2 Fuse the shapes, glue side down, to the wrong side of the fabrics you have chosen for them. Cut all the shapes out accurately on the lines.

3 Trace the vine lines from the Pattern Sheet onto a sheet of paper.

4 Fold the 22in square of black fabric in half horizontally and vertically and press lightly to crease it. Unfold. Place it on a hard flat surface.

5 Position the design traced on the paper on top of it, aligning it with the centre point of the square and one of the creases. Without moving the paper or the fabric, slide white dressmaker's carbon paper between the two layers. Trace over the design lines with a pen or fine stylus to transfer them to the black fabric.

6 Rotate the design and the carbon paper by 90 degrees. Align them with the centre point and the next crease. Trace over the design lines. Repeat twice more to trace the complete vine design onto the centre square.

7 Centre the square of stabiliser on the wrong side of the centre square fabric and pin it in place. Attach the open-toed embroidery foot to your sewing machine and thread the machine with thread for the vines. Pam used a green rayon thread.

8 Starting in the centre of the black square, straight stitch on one of the lines to its end. Pivot the fabric and work back over the stitched line using a small satin stitch. Pam set her machine to 1.5 to work the straight stitch; and worked the satin stitch with a length of 0.3 and a width of 4.3.

9 Repeat Step 8 to stitch all the vines. Carefully remove the stabiliser. Press.

10 Use a chalk pencil and quilter's ruler to draw a 1in grid in both directions on the centre square.

11 Lay the 22in square of backing fabric on a flat surface, right side facing down. Use quilt basting spray to spray one side of the 22in square of batting and lay it (sprayed side down) on the backing fabric. Smooth out the fabric and batting.

12 Lightly spray the other surface of the batting, then lay the embroidered black centre square on it, right side facing up. Smooth out the fabric. Press.

13 Attach a walking foot to your machine and quilt the centre square. Pam began by stitching close

to each vine using the same thread that she used to embroider them. She then switched to black thread and quilted the grid lines except in the four 'melon' shapes in the centre of the design.

14 Peel the backing paper from the appliqué shapes and arrange them on the centre block, referring to the photo of Pam's quilt as a guide to placement. Layer the four shapes for the flowers in numerical order. When you're happy with the arrangement, use a hot iron to fuse all the shapes in place.

15 Using the open-toed embroidery foot and your choice of thread, blanket stitch around the raw edges of each shape. Pam used a dark blue rayon thread to appliqué all of the shapes. She begins stitching with five or six small straight stitches immediately next to the appliqué shape. To end, she switches from blanket stitch back to straight stitch and stitches along the edge of the blanket stitch, past her starting point.

16 Trim the centre block to 20in square, keeping the design centred.

Corner triangles

1 Repeat Steps 11 and 12 above to layer and baste the 16in squares cut from solid black fabric, batting and backing fabric.

2 Draw a diagonal chalk line from corner to corner on each of the squares.

3 Decide on a quilting pattern for the squares and quilt them. Pam worked a series of scallops on her squares in black thread.

4 Press the squares, then cut them in half on the diagonal line to yield four quilted half-square triangles.

5 Trace four of the appliqué shapes for the corner triangles from the Pattern Sheet on to the paper side

of the fusible web, leaving about $\frac{1}{2}$ in between them. Cut them out roughly, about $\frac{1}{4}$ in outside the traced lines.

6 Fuse the shapes, glue side down, to the wrong side of the fabrics you have chosen for them. Cut the shapes out accurately on the lines.

7 Fold each quilted triangle in half, and press lightly to crease. Peel the backing paper from each appliqué shape in turn and centre it on a triangle. Use a hot iron to fuse the shape in place. Using the open-toed embroidery foot and your choice of thread, blanket stitch around the raw edges of each shape.

8 Trim each triangle so that the short edges measure 14in. The long edge will measure close to 19 $\frac{3}{4}$ in.

9 To join the corner triangles to the centre block you need two strips, 1 $\frac{1}{8}$ in of blue print fabric and two strips, 1 $\frac{3}{4}$ in of backing fabric. Cut each blue print strip to yield one strip 20in long and one strip 20 $\frac{1}{2}$ in long. Repeat with the strips of backing fabric.

10 Fold the backing fabric strips in half, wrong sides together and long edges matching. Press.

11 Pin a blue 20in strip to two opposite edges of the centre block, right sides together and raw edges matching. Turn the centre block over. Now pin the raw edges of the 20in strips of backing fabric to the same edges of the centre block, raw edges matching.

12 Attach a walking foot to your machine and stitch the two edges that you've pinned the sashings to using a $\frac{1}{4}$ in seam. You will be stitching through the blue sashing strip, the three layers of the centre block that have been quilted together and the folded backing fabric strip. Backstitch at the beginning and end of the seam.

13 Press the blue sashing strips away from the centre block.

14 Pin the other long raw edge of each blue sashing strip to the long edge of a corner triangle, right sides together and raw edges matching. Pin the folded backing fabric sashing strip out of the way on the back of the work so that it isn't caught in the seam when you stitch. Sew the sashing strip and the quilted corner triangle together. Press seams towards the sashing strip.

15 On the back of the quilt, pin each folded strip so that it lies over the seam you sewed in Step 14. Hand stitch it in place. Work these stitches through the sashing, backing fabric and batting only so that they are not visible on the front of the quilt.



Corner Triangle



Side appliqué panels

16 Repeat Steps 11–15 using the 20½in sashing strips to sew the remaining two corner triangles to the centre block. Your quilt top should now measure 28¼in square from raw edge to raw edge.

Side appliqué panels

1 Use the same methods that you adopted for the centre block to quilt, embroider and appliqué four side panels. When you trace the design line for the vine, turn the paper over and trace the lines on the back of the paper too. Then, when you go to trace it onto the background fabric you just need to flip the paper pattern over to mirror reverse the design for the left and right halves of each panel.

2 Pam quilted her side panels with a 1in grid as she did for the centre block.



Appliqué panel corners

3 Trim each panel to measure 8in x 28¼in from raw edge to raw edge.

Appliqué panel corners

1 Use the same methods that you adopted for the centre block to quilt and appliqué the 20in square cut for the appliqué panel corners. Start by drawing a horizontal and vertical chalk line through the centre of the square to mark four 10in squares and appliqué one corner shape in each quadrant.

2 Pam quilted her square with a meander pattern worked in black thread.



3 Cut the square in half horizontally and vertically to yield four appliquéd squares. Then trim each of them to measure 8in square, keeping the appliqué centred.

Attaching the appliqué panels

1 To join an appliquéd side panel to the left and right edges of the quilt, you need two strips, 1½in of blue print fabric and two strips, 1¾in of backing fabric. Trim all four strips to measure 28¾in long.

2 Fold the backing fabric strips in half, wrong sides together and long edges matching. Press.

3 Pin a blue 28¾in strip to the left and right edges of the quilt, right sides together and raw edges matching. Turn the quilt over. Now pin the raw edges of the folded 28¾in strips of backing fabric to the same edges of the quilt, raw edges matching.

4 Attach a walking foot to your machine and stitch the two edges that you've pinned the sashings to using a ¼in seam. You will be stitching through the blue sashing strip, the three layers of the centre block that have been quilted together and the folded backing fabric sashing strip.

5 Press the blue sashing strips away from the quilt.

6 Pin the other long raw edge of each blue sashing strip to the long edge of an appliquéd side panel that the flowers are closer to, right sides together and raw edges matching. Pin the folded backing fabric sashing strip out of the way on the back of the work so that it isn't caught in the seam when

you stitch. Sew the sashing strip and the side panel. Press seams towards the sashing strip.

7 On the back of the quilt, pin each folded strip so that it lies over the seam you sewed in Step 6. Hand stitch it in place. Work these stitches through the sashing, backing fabric and batting only so that they are not visible on the front of the quilt.

8 To join the remaining two appliquéd side panels and the four appliqué corner squares to the quilt, you need three strips, 1½in of blue print fabric and three strips, 1¾in of backing fabric. Join the three blue strips together, end to end, to make one long strip. Repeat to join the three backing fabric strips together. From each of these long strips, cut four strips, 8in and two strips, 44½in.

9 Repeat the process described in Steps 2–7 with the 8in sashing strips to join a corner square to each end of the remaining two appliquéd side panels.

10 Then repeat the process to join these side panels to the top and bottom edges of your quilt. It should now measure 44½in square from raw edge to raw edge.

Final border

1 Trim each of the 8in strips of black and backing fabric to measure 8in x 46½in. Draw a horizontal chalk line through the centre of the strips, and then another line 3in above this centre one and 3in below it. The upper and lower lines show the final width of the finished border.

2 Draw a vertical line down the centre of the strip. Measure out

22½in to the left and right of this centre line and draw another vertical line – these lines mark the final length of the border and help with the placement of the appliquéd triangles. Use the same methods that you adopted for the centre block to quilt these strips for the final border.

3 Use the same methods to layer, baste and quilt the four 8in squares cut for the final border corners.

4 Trace the appliqué shapes for the final border from the Pattern Sheet on to the paper side of the fusible web, leaving about ½in between the shapes. You need to trace four large triangles, 32 small triangles and 28 squares. Cut them out roughly, about ¼in outside the traced lines.

5 Fuse the shapes, glue side down, to the wrong side of the fabrics you have chosen for them. Cut all the shapes out accurately on the lines.

6 Peel the backing paper from the appliqué shapes and arrange them on each border strip in turn. Start by centring a square 'on point' over the vertical centre line with its lowest corner on the horizontal line 3in down from the horizontal centre. Position a medium triangle on either side of it, overlapping the edges of the square by ¼in. Continue positioning the medium triangles along the length of the strip on the line 3in below the centre line. Then slip the remaining squares under the edges of adjacent triangles.

7 When the shapes are evenly spaced along the strips and you're happy with the arrangement, use a hot iron to fuse all of them in place except the left-most and right-most triangles on each strip.

8 Using the open-toed embroidery foot and your choice of thread, blanket stitch around the raw edges of each shape, there's no need to stitch the base of the orange triangles.

9 Trim each strip to measure 6in x 44½in: trim the same amount from each short end of the strip so that the row of triangles and squares remains centred. Trim one long edge of the strip even with the base edges of the triangles. Measure 6in up from that edge and trim the other long edge (which should be the line you draw 3in above the centre).

10 To appliqué the four corner squares, position a large triangle near one corner and stitch the centre



the fabric to the quilted square. Leave about 2in at each end unfused and unstitched at this stage.

11 Trim each square even with the two raw edges of the triangle.

Then trim the remaining two edges of the squares to make them 6in square.

12 Join five blue print $1\frac{1}{8}$ in strips together, end to end, to make one long strip. Join six backing fabric $1\frac{1}{8}$ in strips together, end to end, to make one longer strip. Repeat the process described above for joining the appliquéd panels to the quilt to join two of the final borders to the left and

right edges of the quilt. Use sashing strips cut to $44\frac{1}{4}$ in, cut from the long strips of each sashing fabric.

13 Join a corner square to each end of the remaining two final border strips. This time, use $1\frac{1}{8}$ in x 6in strips of black fabric for the sashing strips on the front of the quilt, instead of blue print sashing strips.

14 Use blue print sashing strips cut to $1\frac{1}{8}$ in x $44\frac{1}{4}$ in. Sew a $1\frac{1}{8}$ in x 6in strip of black fabric to each end of these strips, then use them as the sashing strips to join border strips to the top and bottom edges of the quilt.

15 Return to the appliqué to fuse, then stitch in place the left-most and right-most triangles in each border strip and the ends of the large triangles in the corner blocks – they will now lie over the black sashing strips.

16 Follow the instructions in *Binding the Quilt in The Basics Guide** to bind the quilt using the seven $2\frac{1}{2}$ in strips of solid black fabric cut for the binding.

** The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>*

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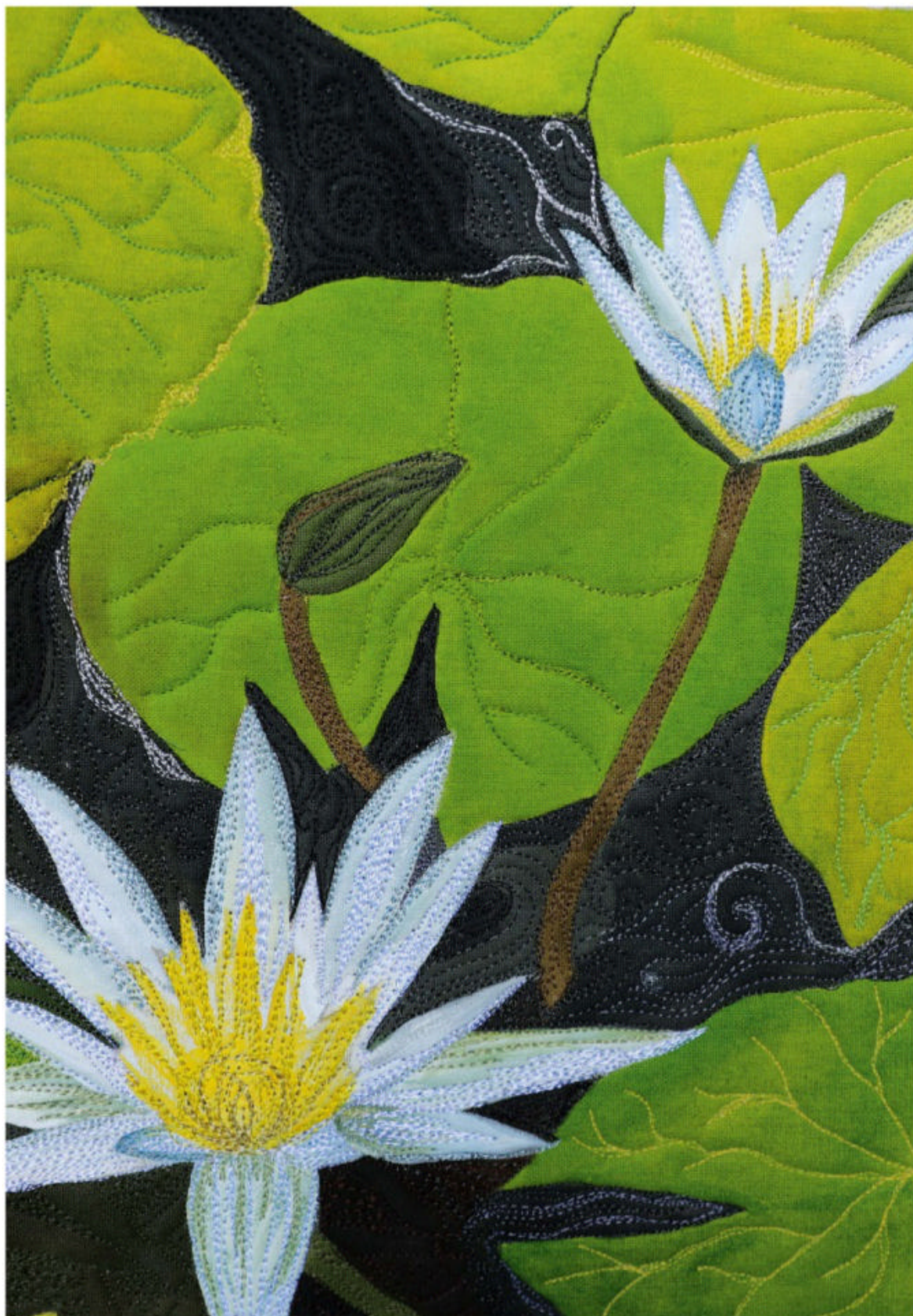


Domestic MACHINE QUILTING

with Anita Ellis

Painting the Lily Time for the detail ... stitching

The piece has been drawn and painted; now it's time to add the quilted detail. I know I kept telling you not to worry too much about the details as the project was being stitched. Now you have that canvas to embellish.



LEFT The final piece
BELOW LEFT Bag of threads

What you will need

- The painted piece
- A fat quarter for the backing
- A fat quarter of batting. Be sure to read the section about batting so that you pick the type most suited
- Spray baste to sandwich the layers
- Practice sandwich to practise and try out thread combinations
- Quilting needles. I love the Janome Purple Tip needles that work in all domestic sewing machines
- A selection of thread. Read below about how to choose the threads for projects like this
- Quilting gloves
- Slippy mat for smooth quilting
- Sewing machine with a free-motion foot or ruler foot. My preference is to use a ruler foot, as I find the hopping movement of a free-motion foot distracting

Choosing threads

I like to keep my threads in colour families for art quilting rather than thread type. This means that when you need a green thread for a leaf, you will have a bag (or drawer, depending on how much of a thread collector you are) of different greens. The fact that they are different thicknesses and types is a bonus.

The shiny, lighter threads can be used to add sparkle and the denser, more matt threads can be used as a base for the threads you want to shine. If all your threads shine, none of them shines – there is no difference to see. It is the highlights that add the texture and dimension to your work. In art quilting you will use a lot of threads of similar or contrasting colours. Generally, the bobbin thread can stay the same blending mid-tone to work with the different top threads. Just keep an eye on your tension.

Batting types

For a small project up to A3 size, I like to use foam batting. It gives great dimension to the work and sits flat on a wall. But anything bigger than A3 can be tricky to handle as the sandwich cannot be gathered up and is very stiff under the machine. For bigger projects I would use poly or wool/poly mix batting to give loft but still have a soft handle for ease of quilting.



Machine Quilting

RIGHT Threads for shadows and shading

Finishing the piece

Do think about how you want to finish the piece. If you want to stretch it around a frame, be sure to leave enough fabric to do this. On this one, I am going to use a narrow binding to finish off, so I am trimming off a little of the excess fabric to make it smaller under the machine.

There are many ways to finish the work; facing is another choice. Just think about it at this stage so that you have options when it is finished.

Setting up for quilting

Before you go straight into quilting the project, it is a good idea to get your free-motion rhythm in on a practice sandwich. It is also great to have that sandwich to try out your thread combinations before they get used in the final piece.

Set up your machine how you like to quilt. I have written several articles about this for *Quilters Companion* so maybe go through your back issues if you need a refresher.

Use your source material

The photo you based this project on should never leave your side. You will refer to it for colour choices, details, direction of quilting lines and many more things. That does not mean your work must be a direct replica of the image, but it is a very good starting point. If your shapes do not look quite right after you have painted them, now is the time you can change that with quilting stitches. I know one of my petals is a bit off, so I will need to adjust that when I am stitching.

Some do's and don'ts

- Do look for shapes and lines that are present, not what you think they should be.
- Do look at your image and work from all directions. This really helps with the point made above. For example, the brain can trick you into thinking that you know what a flower is like so you do that, but all shapes and flowers are different.
- Don't think you need to outline every shape. This may restrict you to certain shapes that may not be the best representation of your image.
- Do use many thread colours for shading.



- Don't be afraid to add pops of bright colours – they can really enhance your work.
- Think about the patchwork principles of light, medium and dark. Contrast is very important. Think back to when I first painted the background ... the first time it was way too light and provided minimal contrast, but after another darkening coat there was much better contrast.
- Don't worry about burying all the ends in as it is a wall piece with lots of thread and unlikely to unravel. Just finish the threads either off the edge of the work or with a few small stitches.
- Do think about which parts of the design you want to pop; in my case it's the lily pads and flowers. Quilt the areas behind them more densely to allow for this.
- Do draw on your quilting lines if it helps to keep on track.
- Don't start right in the middle on the most obvious motif. Save that for when you have got your quilting groove on.
- Do think about working on the adjacent motif to give an edge to the current one you are working on. Much better than just outlining the shape. In my example I will be working the edges of the grey up to the lily pads, not the other way around.
- Do travel back and forth over your lines, for two reasons: more definition of stitching and fewer stops and starts.

Get stitching

Consider how much time you want to spend adding this additional surface quilting to your project. Close quilting equals a lot of time spent.

Just like traditional custom quilting methods, start by identifying the areas you want to quilt with different designs, maybe by stitching some movement lines, then go back to each of these areas and add mid-density quilting.

Finally, add denser quilting shapes and designs. Stand back often and look at your project. There will come a time when you are satisfied with the overall result. If you start with a very dense design, then you are stuck with that for the whole piece. Completing the quilting in stages allows you to review it at each stage.

Choose the colours

Go to your thread collection, be it small or large, and pick out the colours you think you will use. You may change your mind as you go on, but it is a great starting point.

Remember you need colours for shadows and shading as well as the more obvious choices.

Work into some of the less dense areas. Here I have started working on the lily pad and their veins. The pop will come when the background is worked.

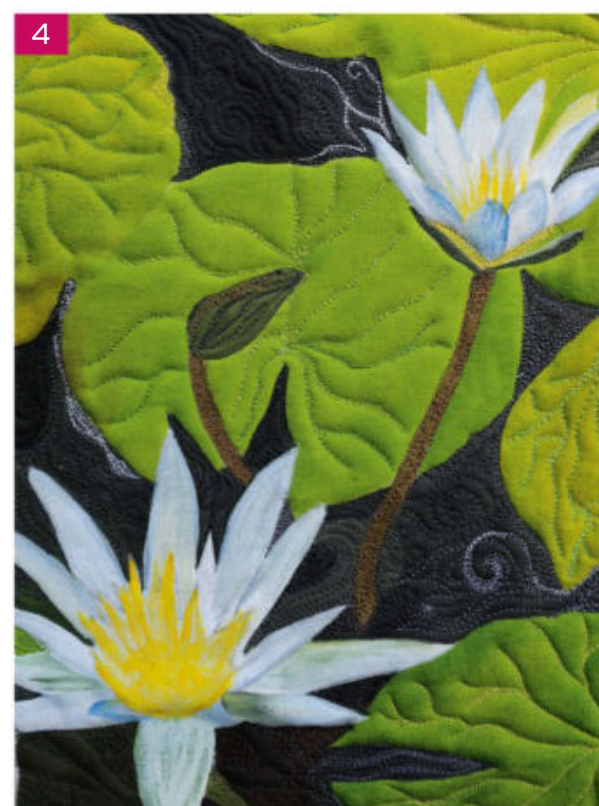
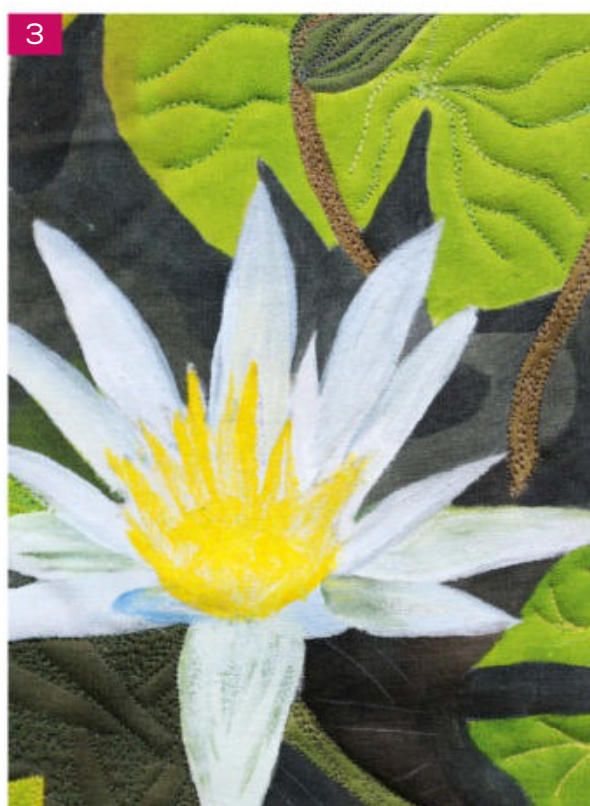
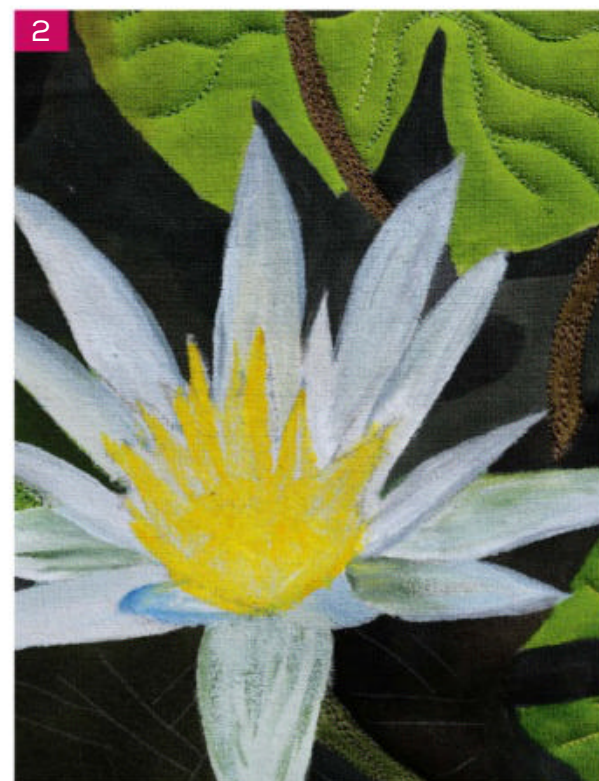
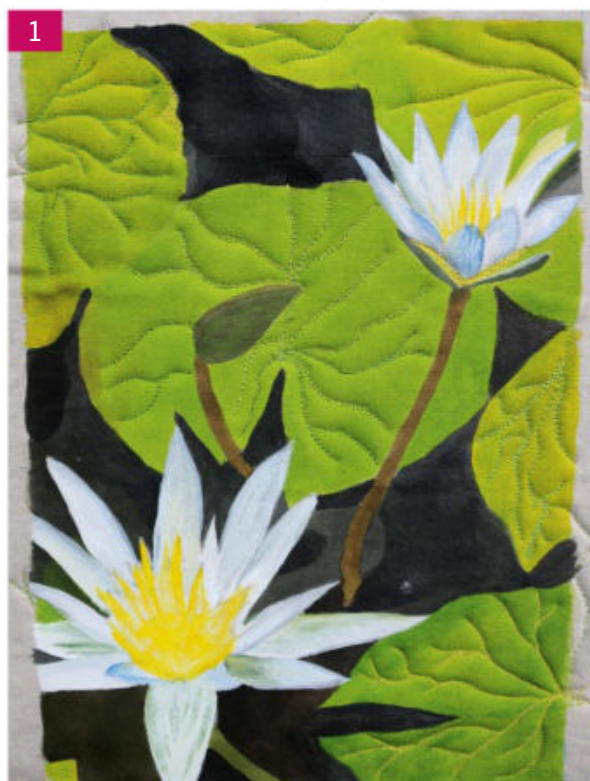
Now to work on some of the stems and buds. Keep moving around your piece so that one area does not get puffy. This prevents any puckers.

You are thread painting, bringing in suggestions of the shading, not necessarily an exact replica. As well as straight stitch moving around the shapes, use a long zigzag free-motion stitch for a variety of fill.

It is helpful to mark some areas lightly with a marking pencil such as a ceramic Sewline pencil. I used this technique on the undergrowth in the corner of this image. Once this section is stitched, you can see the effect of working on the undergrowth to add pop to the petals, rather than outlining the petals.

As you are working, use the thread you have on your machine for several areas. There are fewer thread changes that way. Think of your thread as a painting colour palette.

The background is next, with some dark and some silvery threads showing the motion of the water. I will probably go back to this area once the flowers are done. Sometimes it can be hard to know when to stop. I once did a painting class and asked just that question, "When is it finished?" The answer I got was, "About half an hour before you actually stop!"



- 1) Working the lily pads
- 2) Marking the undergrowth
- 3) Stitching the undergrowth
- 4) The dampened background
- 5) Fixed lily pad

At this point I was not happy with the central lily pad and ripped out some of the stitching. To fix the holes that are left behind on the painted surface, use a dampened soft toothbrush to rub gently. Depending on the colour, you may need to add a little more paint and heat set it again before stitching out the lines you wanted in the first place. Everything is fixable. I am very happy I took the time to change it up.

I am going to do the flowers last so that I can use the adjoining edges of the background and lily pads to create the definition. Add the shading with blue-grey colours as the petals are not just white. If you see them as just white,



Machine Quilting



it is your brain tricking you. Try painting them upside down.

The stamens will be worked last as well as some detail to separate the lily pads. Note that I did not use just a straight line, I added an uneven detail to the edges to make it more realistic.

Displaying the piece

Once you are happy that the stitching is complete and you have stepped back and added any additional

highlights, it is time to decide how to mount the work.

I am just adding a very thin binding and mounting it with corner pins on my wall. It is very light and small, so this is the easiest. A false back can be added if you do not like the look of the threads on the back. Of course, a rod pocket could be added by hand or the piece can be stretched onto a frame.

I really hope you have enjoyed this series of articles and have come along

for the ride. I have aimed to break it down step by step to demystify the process and provide encouragement that everyone can give art quilting a go – you do not need to be artist. Show quilt, probably not, but heaps of joy for anyone. Have fun with it.

Anita

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Playful Puppies

Is there anything cuter, sweeter, more heart-melting than a frisky little puppy at play? The fresh combination of orange, white and blue and simple squares, rectangles and triangles, as well as delightful appliqués, make this an easy quilt to complete.

Finished size: 189cm x 154cm (74½in x 60½in)

Designer: Cori Blunt, Chitter Chatter Designs



www.chitterchatterdesigns.com



cori@chitterchatterdesigns.com

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Materials

- 1.8m (2yd) white tone-on-tone print fabric (patchwork background)
- 70cm (7/8yd) orange dot print fabric (Border 3 and blocks)
- 40cm (1/2yd) orange geometric print fabric (blocks)
- Fat quarter orange tone-on-tone print fabric (appliqué in blocks)
- 13cm (5in) square of solid orange fabric (puppies' collars)
- 40cm (1/2yd) light grey tone-on-tone print fabric (blocks)
- Fat quarter dark grey tone-on-tone print fabric (puppy appliqué)
- Scrap of black tone-on-tone print fabric (puppies' noses)
- 1.6m (1 3/4yd) solid white fabric (appliqué and Border 1)
- 1.3m (1 1/2yd) solid grey fabric (Borders 2 and 4, word appliqué and binding)
- Fat eighth solid blue fabric (ball appliqué)
- 3.2m (3 1/2yd) backing fabric
- Batting at least 205cm x 170cm (80in x 66in)
- Stranded embroidery cottons to match your appliqué fabrics. Cori used Cosmo Stranded Embroidery Cotton in White (100), Black (600) and Dark Grey (894)
- Appliqué needles
- Fusible web
- Freezer paper
- Fray check (optional)
- Fabric appliqué glue (optional)
- Thin cardboard
- Spray starch
- Water-erasable fabric-marking pen
- Rotary cutter, ruler and mat
- Sewing machine with 1/4in and free-motion/darning feet
- General sewing supplies

Stitches used: French knot, running stitch, satin stitch, stem stitch

Preparation and cutting

From the white tone-on-tone print fabric, cut:

- three strips, 1 3/8in x width of fabric. Cross cut them to yield 72 squares, 1 3/8in (C) (Block 2)
- six strips, 2 1/4in x width of fabric. Cross cut them to yield 176 rectangles, 1 3/8in x 2 1/4in (A) (Blocks 1 and 2)
- nine strips, 4in x width of fabric. Cross cut them to yield 140 rectangles, 2 1/4in x 4in (E) (Blocks 1 and 2) and 36 rectangles, 1 3/8in x 4in (F) (Block 2)

From the orange dot print fabric, cut:

- two strips, 2 1/4in x width of fabric. Cross cut them to yield 35 squares, 2 1/4in (B) (Blocks 1 and 2)

- eight strips, 2 1/2in x width of fabric. Sew them together, end to end, in pairs, to make four long strips (Border 3)

From the orange geometric print fabric, cut:

- three strips, 2 5/8in x width of fabric. Cross cut them to yield 34 squares, 2 5/8in (D) (Block 1)
- three strips, 1 3/8in x width of fabric. Cross cut them to yield 72 squares, 1 3/8in (C) (Block 2)

From the light grey tone-on-tone print fabric, cut:

- three strips, 1 3/8in x width of fabric. Cross cut them to yield 68 squares, 1 3/8in (C)
- three strips, 2 5/8in x width of fabric. Cross cut them to yield 34 squares, 2 5/8in (D)

From the solid white fabric, cut:

- four strips, 9in down the length of the fabric (Border 1)

From the solid grey fabric, cut:

- 16 strips, 1 1/2in x width of fabric. Sew them together, end to end, in pairs to make eight long strips (Borders 2 and 4)
- seven strips, 2 1/2in x width of the fabric (binding)

1 Trace the small, medium, large and extra large circles from the Pattern Sheet on to paper. Cut them out roughly, then glue them to thin cardboard. Once the glue has dried, cut the shapes out accurately on the traced lines and label them.

2 Use the cardboard template for the medium circle to trace 17 circles on the wrong side of the remaining solid white fabric, leaving at least 1/2in between them. Cut the circles out of fabric 1/4in by eye outside the traced lines. Work running stitch close to the outer edge of each fabric circle. Centre the cardboard template on the wrong side of a fabric circle and pull up the threads, gathering the fabric around the template. See Diagram 1. Spray the fabric with starch and press with the iron until it is dry. Gently remove the template and press again. Repeat to prepare all 17 medium white circles.

3 Repeat the process described in Step 2 to trace, cut and prepare 72 small circles from the solid orange

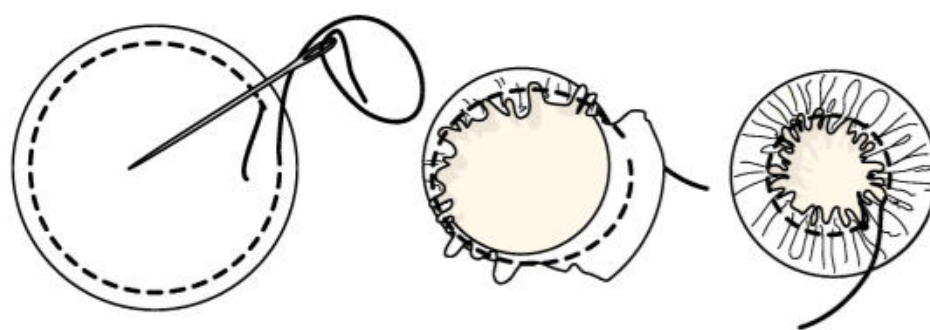


Diagram 1



Block 1

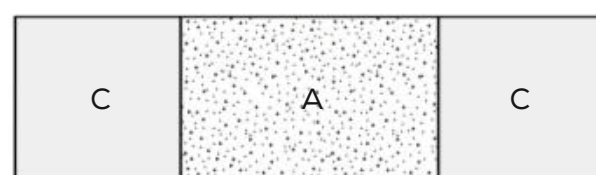
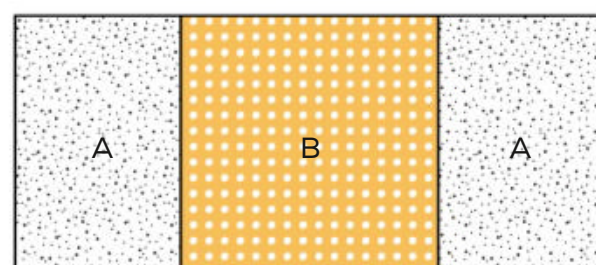
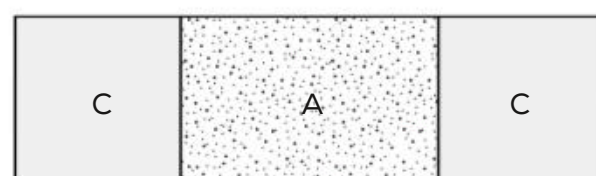


Diagram 2

fabric (Block 2), 18 large circles from the remaining solid white fabric (Block 2) and six extra large circles from the solid blue fabric (appliquéd border).

Block 1

- 1** To make one block, you need:
- four white tone-on-tone A rectangles
 - four white tone-on-tone E rectangles
 - one orange dot print B square
 - four light grey tone-on-tone print C squares
 - two orange geometric print D squares
 - two light grey tone-on-tone print D squares.

2 Lay out the A, B and C patches in three rows, referring to Diagram 2. Sew the patches in each row together, then sew the rows together, carefully matching seams.

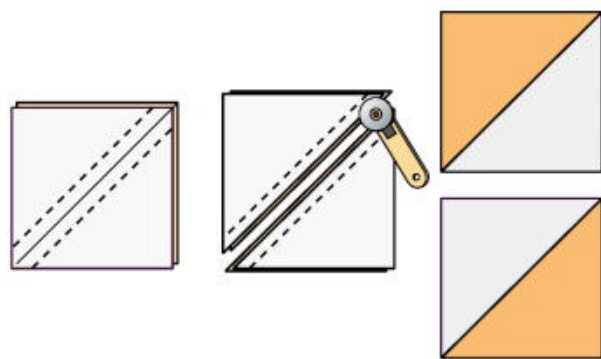
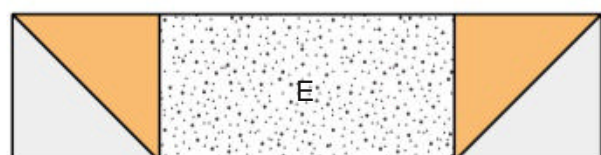
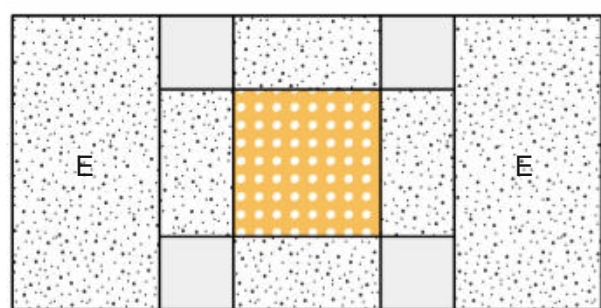
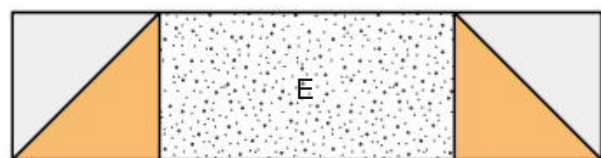
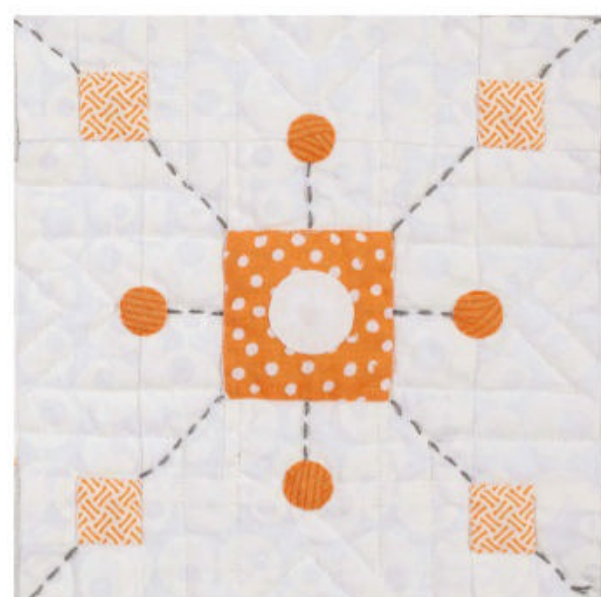


Diagram 3



Block 1 Assembly Diagram



Block 2

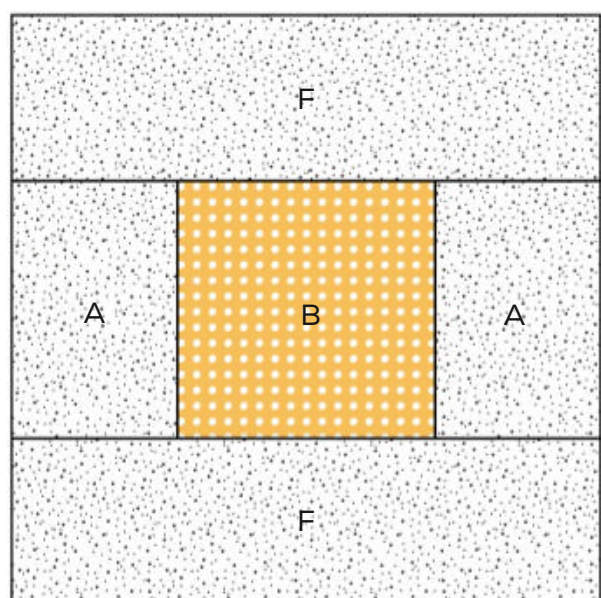


Diagram 4

3 Draw a light diagonal line from corner to corner on the wrong side of each of the light grey D squares. Match each of them with an orange geometric print D square, right sides together. Sew $\frac{1}{4}$ in on either side of the line.

4 Cut along the drawn line and press the squares open to make half-square triangle units. Refer to Diagram 3.

5 Lay out the centre unit from Step 2, the half-square triangle units from Step 4 and the white E rectangles in three rows, as shown in the Block 1 Assembly Diagram. Sew the patches in each row together, then sew the rows together, carefully matching seams. Your block should measure $7\frac{1}{2}$ in square from raw edge to raw edge.

6 Centre one of the medium white circles you prepared earlier in the centre of the orange dot B square. Use a tiny dab of fabric appliqué glue or pins to hold it in place. Work tiny blind stitches in white thread to appliqué it in place. Press.

7 Repeat Steps 1–6 to make a total of 17 Block 1.

Block 2

1 To make one block, you need:

- six white tone-on-tone A rectangles
- four white tone-on-tone E rectangles
- four white tone-on-tone F rectangles
- four white tone-on-tone C squares
- one orange dot print B square
- four orange geometric print C squares.

2 Begin by sewing a white A rectangle to the left and right edges of the orange dot print B square. Press. Then join a white F rectangle to the top and bottom edges, as shown in Diagram 4. Press again. This centre unit should measure 4in square from raw edge to raw edge.

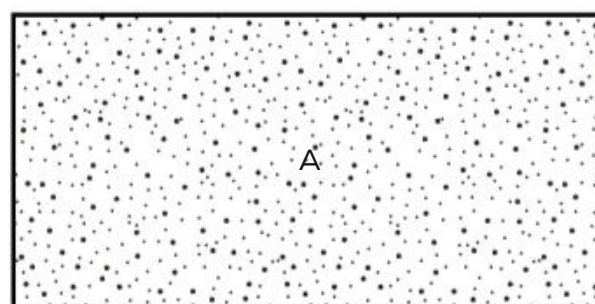


Diagram 5

3 Make a corner unit for the block by joining an orange C square to a white C square. Press. Then sew a white A rectangle to them, as shown in Diagram 5. Repeat to make a total of four corner units. They should measure $2\frac{1}{4}$ in square from raw edge to raw edge.

4 Lay out the centre unit from Step 2, the four corner units from Step 3 and the white E rectangles in three rows, as shown in the Block 2 Assembly Diagram. Sew the patches in each row together, then sew the rows together, carefully matching seams. Your block should measure $7\frac{1}{2}$ in square from raw edge to raw edge.

5 Centre one of the large white circles you prepared earlier on the orange dot B square. Use a tiny dab of fabric appliqué glue or pins to hold it in place. Work tiny blind stitches in white thread to appliqué it in place. Press.

6 In the same manner, centre a small orange circle you prepared earlier over the seam line between the A and E white rectangles, as shown in Diagram 6, and stitch them in place.

7 Repeat Steps 1–6 to make a total of 18 Block 2.

Assembly

1 Lay out the patchwork blocks in seven rows of five blocks each, alternating Blocks 1 and 2. The top, third, fifth and seventh rows begin and end with Block 2. The second, fourth and sixth rows begin and end with Block 1. Refer to the Quilt Assembly Diagram.

2 Sew the blocks in each row together, then join the rows, carefully matching seams.

3 Measure your quilt vertically through the centre. Trim two of

CORI'S MARKING TIP

Take your time to ensure that any lines you've drawn on your quilt top with a fabric-marking pen are removed thoroughly. I use only plain cold water as I've found that if I add even a little bit of detergent, the lines turn brown and become virtually impossible to remove. The only thing that seems to help on such occasions is to soak the quilt in white vinegar. (Ask me how I know!)

the 9in solid white strips to this length. Sew them to the left and right edges of the quilt top.

4 Measure your quilt horizontally through the centre. Trim the remaining two 9in solid white strips 5 to this length. Sew them to the top and bottom edges of the quilt top.

5 Repeat Steps 3 and 4 to measure the quilt, trim the strips of solid grey and orange dot print fabric to the appropriate lengths, and add them to the quilt as Borders 2, 3 and 4.

Appliqué

1 Trace all the shapes for the puppies from the Pattern Sheet onto the dull side of the freezer paper.

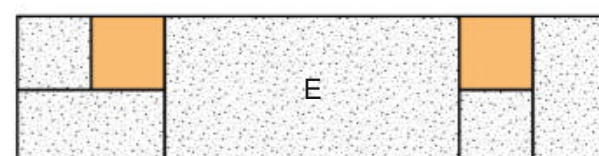
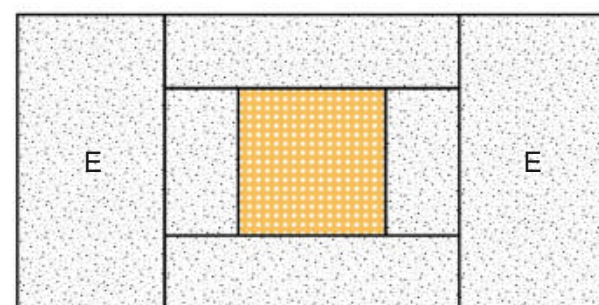
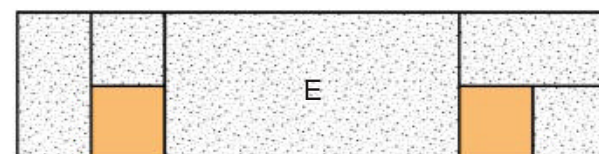
2 Cut out each shape on the traced lines. Lightly fuse the shapes to the right side of the fabrics you have chosen for them. When fusing multiple

shapes to the same fabric, leave at least $\frac{1}{2}$ in between them. Cut the shapes out of the fabric about $\frac{1}{4}$ in by eye outside the edge of the templates. Cut into the seam allowance at inner curves and corners and, if you wish, dab a tiny dot of fray check on the cut to reduce fraying.

3 Referring to the photo of the quilt as a guide, pin or glue the shapes to the solid white Border 1 strips. When you have a layout that you like, needleturn appliqué them in place, then carefully remove the freezer paper.

4 Add the blue balls that you prepared earlier and work tiny blind stitches in matching thread to appliqué them in place.

5 Trace the letters from the Pattern Sheet on to the matt side of the fusible web. They have been printed in reverse for your convenience. Fuse the



Block 2 Assembly Diagram

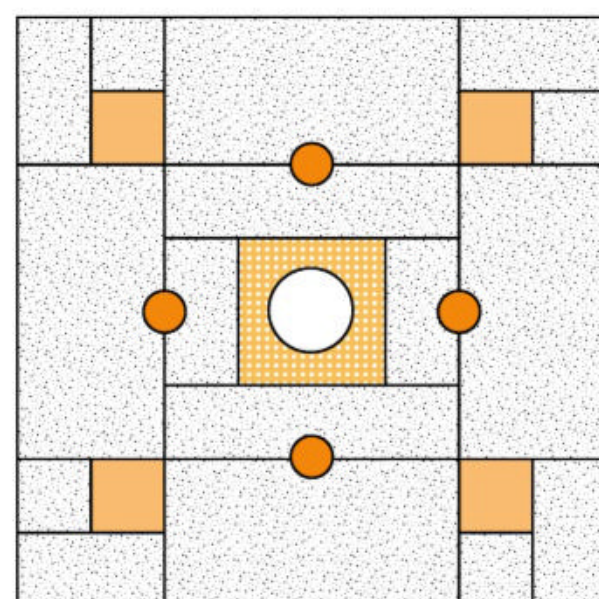
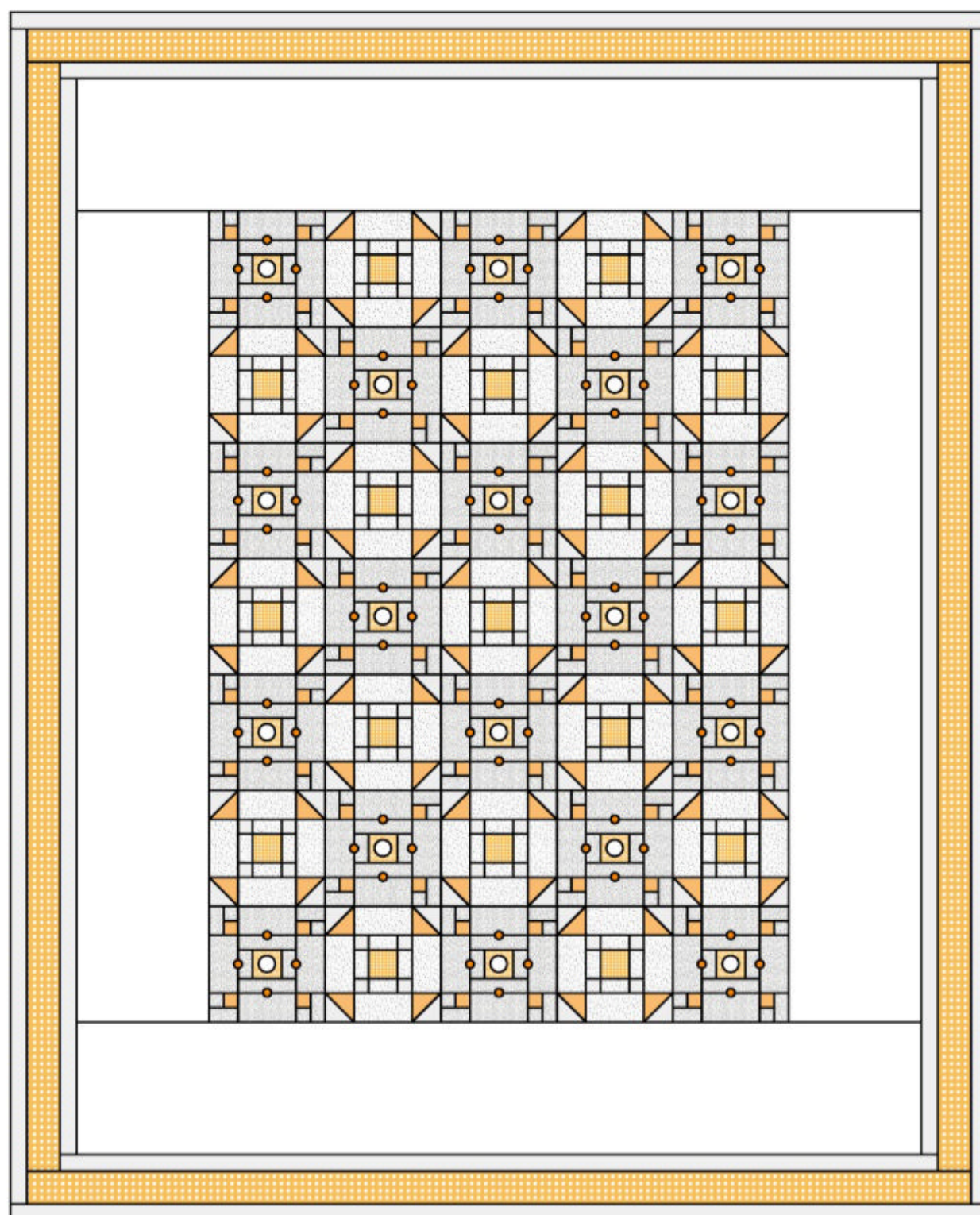


Diagram 6



CORI'S FABRIC TIP

There are two schools of thought on pre-washing fabric: those who do and those who don't. I'm a paid-up member of the pre-washing fraternity. To my mind, it's much easier to pre-wash than to have to battle with dye runs in a completed quilt. When a fabric that I want to use runs during a pre-wash, I wash it a second time with colour catchers and an 'oxi-action' stain remover added to the load.



Quilt Assembly Diagram

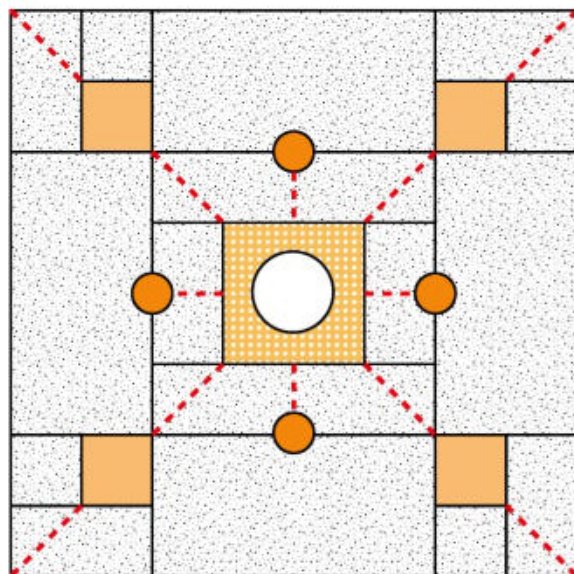
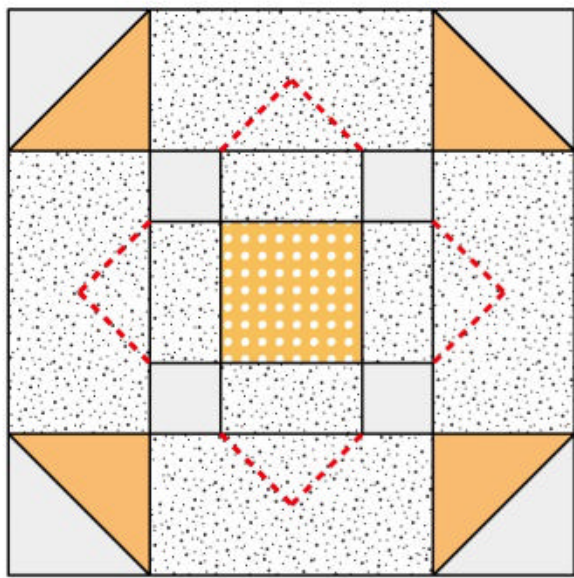
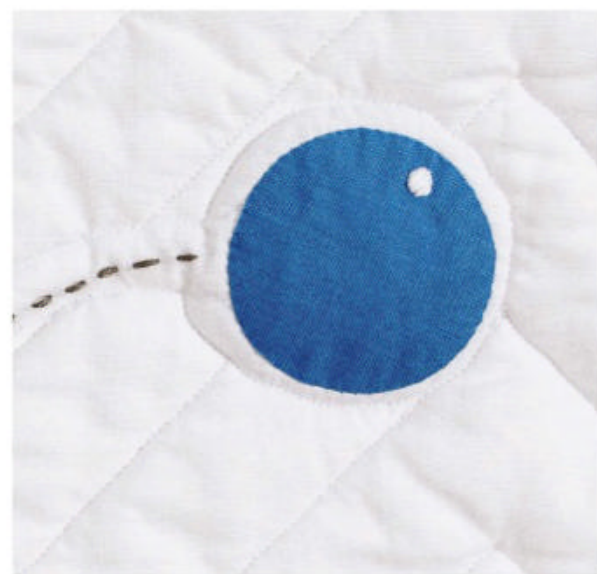


Diagram 7



web to the wrong side of the remaining solid light-grey fabric, then cut each letter out accurately on the traced lines.

6 Peel the backing paper off each letter, position it on Border 1 and, when you're happy with the layout, fuse the letters in place with a hot, dry iron.

Embroidery

1 Use a ruler and the fabric-marking pen to draw straight lines on each of the patchwork blocks, as shown in Diagram 7.

2 Work running stitch along each line in four strands of Dark Grey (894). Cori worked her stitches so that they were about ¼in long with about ⅓in between them.

3 Refer to the patterns to copy the embroidery lines on to each puppy. Work stem stitch and satin stitch in Black (600) for the eyes. Use two strands of Dark Grey (894) to work running stitch for the wagging tail and bark lines; stem stitch the leg details and eyebrows; satin stitch the nose highlight and the tag; and add French knots for the chain. The decorative lines on the collar are worked in running stitch in two strands of Black (600).

4 Use two strands of White (100) to satin stitch the highlight on each ball.

5 There are four lines on the Pattern Sheet that Cori used for

the bounce of the balls. You can either copy them by eye or, if you prefer, lay the quilt over them and trace them on to the fabric using the fabric-marking pen. Repeat Step 2 to work running stitch along each line.

6 Remove the fabric-marking pen marks by sponging them thoroughly with cold water.

Finishing

1 Cut the backing fabric in two equal lengths, remove the selvages and sew the two pieces together side by side. Press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. Cori's quilt was machine quilted. She worked a series of diagonal lines across the patchwork blocks, extending them into Border 1. The appliqué and embroidery lines on Border 1 were echo quilted. The letters were quilted and appliquéd simultaneously by using a free-motion/darning foot to work straight stitch just inside their raw edges in thread to match the light-grey fabric. Borders 2, 3 and 4 were quilted in the ditch.

4 Trim the excess backing fabric and batting ¼in outside the edge of the quilt top.

5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the seven 2½in strips of grey fabric.

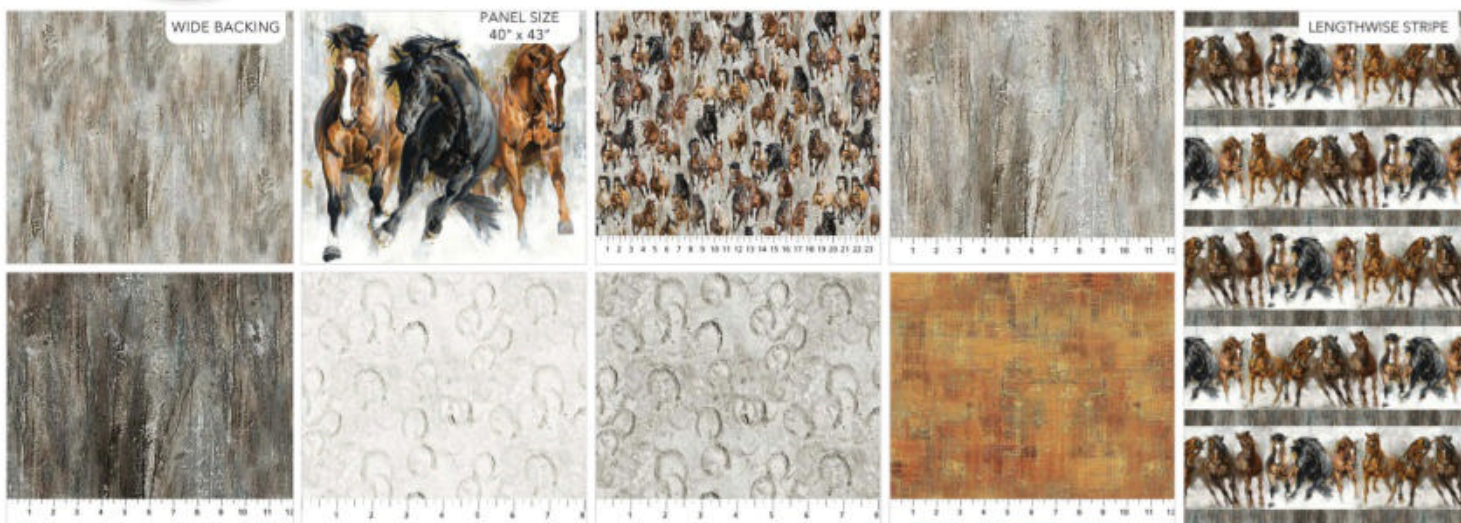
** The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>*



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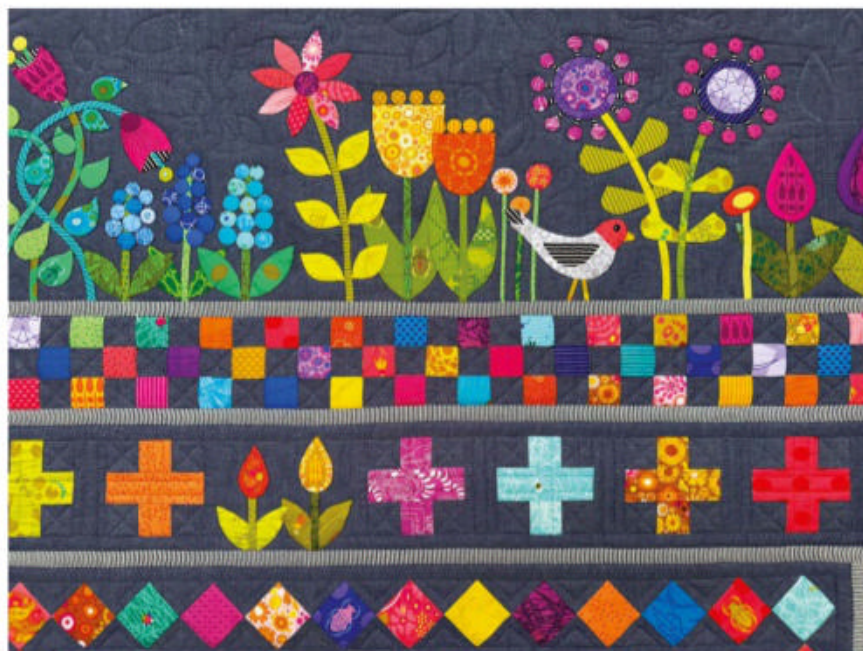
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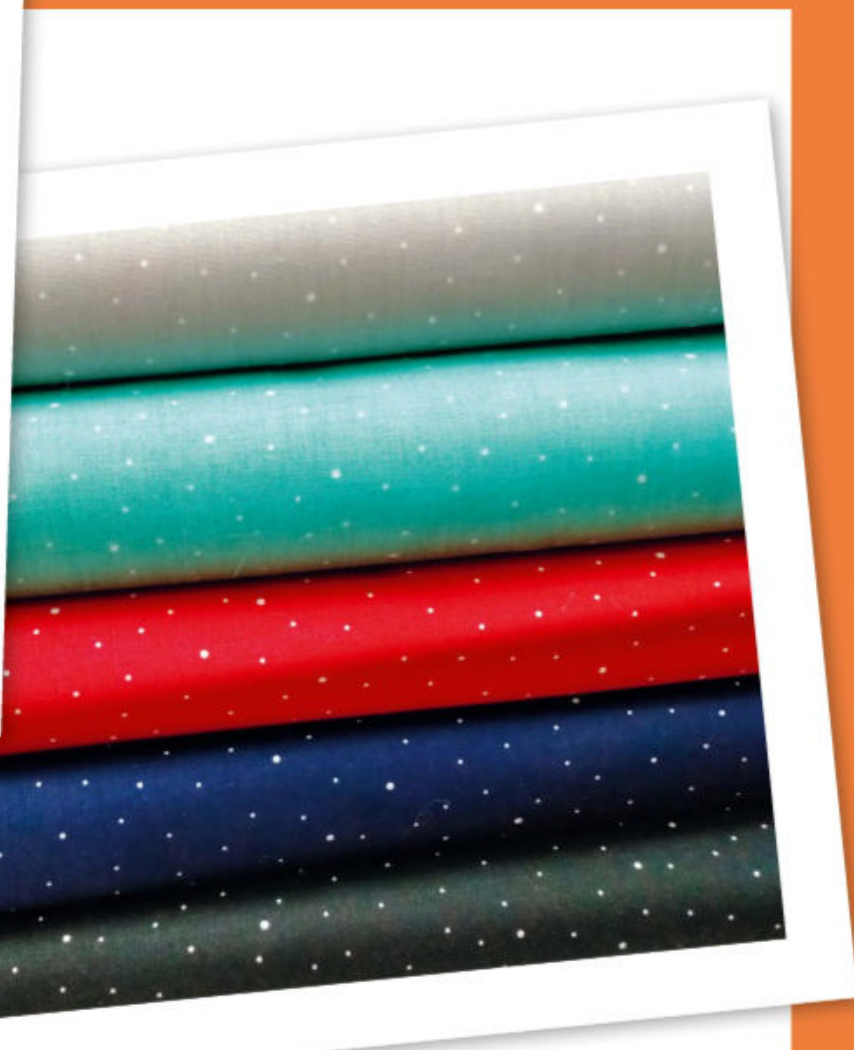


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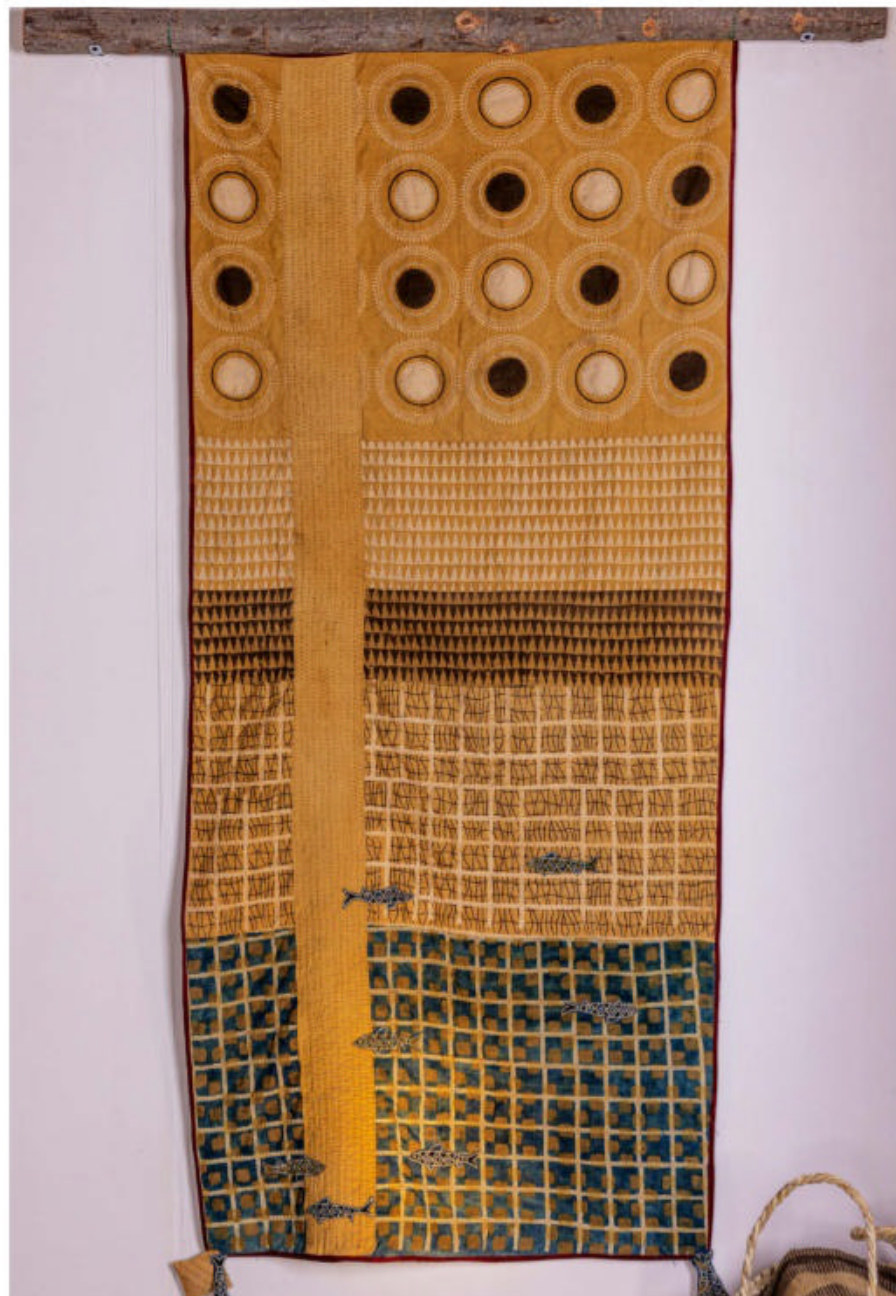
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Patched Perfect

Words by Sadia Kausar
Images by Mahmood Ali

As a practitioner in textiles, I have been instilled with the principle of respect towards all materials. In the execution of my craft, it is incumbent upon me to uphold the ethos of resourcefulness, ensuring sensible utilisation of materials while conscientiously selecting techniques, processes, and materials that are environmentally friendly. Central to my ethos is the imperative to minimise waste, ensuring that no fibre or fabric is needlessly discarded. As an educator, I find it obligatory upon myself to emphasise the importance of these principles, yet recognise that there remains a collective imperative for further action. In the contemporary context of fast fashion cycles, the incessant pace often hinders reflective examination of the profound

ecological repercussions inherent in our engagement with this paradigm. The escalating volume of textile waste inundating landfills predicts dire consequences for the environment. The observation of growing landfills evokes uneasiness within me, prompting apprehensions regarding the trajectory of our future. Should our current pace of resource depletion persist unmitigated, what fate awaits subsequent generations? What ethical principles are we imparting to posterity, and what legacy do we pass on to them if we fail to prioritise sustainability?

However, despite this prevailing reality, it is heartening to meet individuals who persist in their adherence to sustainability principles, however modest their efforts may be, thereby integrating them into their daily

OPPOSITE PAGE

Natural dyed and block printed quilt: left – 127cm x 203cm (50in x 80in), right – 127cm x 203cm (50in x 80in). Cotton fabric, cotton thread, natural dyes, block printing, organic dyeing, running stitch, appliqué, patchwork. Hanging tassel 5.5cm x 203cm (2in x 80in).

ABOVE

Natural dyed and block printed quilt, 63.5cm x 203cm (25in x 80in). Cotton fabric, cotton thread, natural dyes, block printing, organic dyeing, running stitch, appliqué, patchwork.





LEFT Ornamented tassels, 5.5cm x 203cm (2in x 80in). Cotton fabric, cotton thread, natural dyes, wooden and pearl beads, tassel making, knotting, running stitch.

OPPOSITE PAGE TOP Material and sample study – natural dyes, dyed cotton hanks.

OPPOSITE PAGE BOTTOM Wooden block and sample prints.

lives. Encountering a small community distanced from the harsh realities of fast fashion was invigorating, as they were steadfastly engaged in practices intrinsic to their village existence. Situated in the Matiari district of Sindh, Pakistan, this artisan enclave is comprised of skilled craftsmen and women whose livelihood revolves around the craft of Ajrak. This traditional practice involves the natural dyeing of locally woven cotton fabric, embellished with block-printed motifs inspired by their surroundings. However, Ajrak is not the only craft they engage in. The community also possesses a longstanding tradition of crafting Rillis, or quilts, a skill passed down through generations within familial lineages. The emergence of Rillis was conceived in response to climatic exigencies and economic constraints, serving as both an environmentally conscientious and culturally significant endeavour. The artisans innovating upon this conventional practice are creatively introducing subtle deviations from the customary colorful quilts characteristics. The fabrication process of these distinctive bedcovers is meticulous and time-intensive. Beginning with locally sourced cotton, the fabric undergoes natural dyeing obtained from turmeric, onion peels and indigo, with the hues meticulously calibrated and set through natural mordants. Subsequently, it proceeds with block printing with motifs resonant of the artisans' surroundings. Symbolising specific regional affiliations, motifs and patterns represent a rich cultural heritage.

The design ethos, predominantly envisioned by craftswomen, demonstrates an adept command of colour harmonisation, design arrangement and intricate stitching techniques. Executed over months, the quilts epitomise a labour-intensive process characterised by the layering of multiple fabrics, meticulously stitched together using traditional



Feature

RIGHT Detail of a natural dyed and block printed quilt. Cotton fabric, cotton thread, natural dyes, block printing, organic dyeing, running stitch, appliqué, patchwork.

running stitches. Every remnant of fabric is meticulously repurposed within the crafting process. Whether through appliqué techniques, incorporation into patchwork designs, or utilisation for edging and hemming, even the smallest swatches contribute to the construction of the quilts. Additionally, smaller fabrics are employed in the creation of ornamental embellishments, further enhancing the aesthetic richness of the quilts.

Distinguished by their expansive designs and utilisation of natural dyes, these quilts, while similar in technique to their vibrant counterparts, embody a distinct identity owing to their craftsmanship and cultural significance. The symbolic resonance of these artifacts extends beyond their aesthetic appeal, encapsulating a profound connection to the artisans' heritage and community.

Moreover, the crafting of Rillis underscores a holistic approach to sustainability, integrating environmental consciousness with socio-cultural values. In an era marked by rapid industrialisation and commodification of traditional crafts, the resilience of this artisan community serves as a poignant reminder of the enduring value inherent in heritage practices. Beyond their utilitarian function as bedcovers, Rillis serve as tangible embodiments of cultural identity and heritage, fostering a sense of belonging and continuity amidst a rapidly changing world.

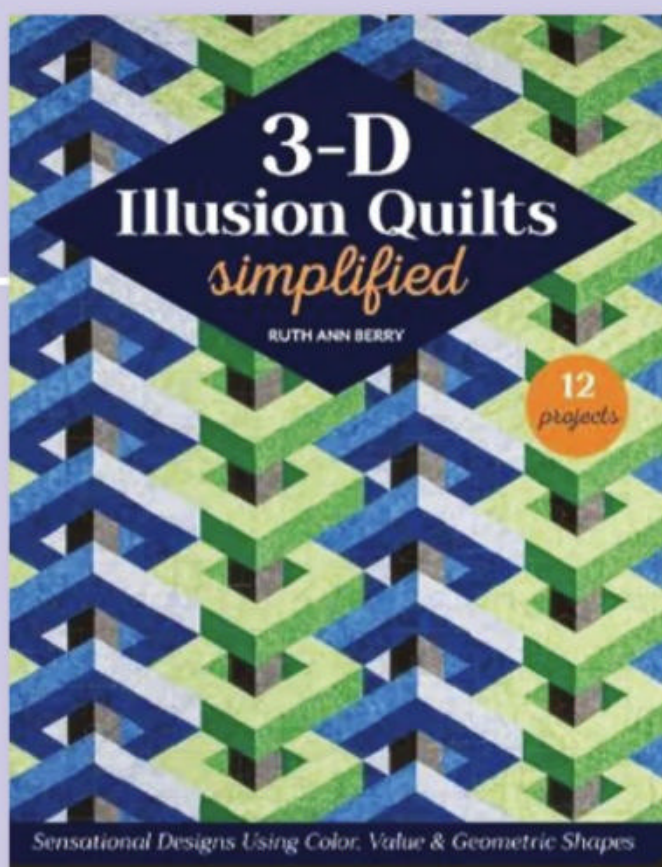
The significance of Rillis transcends their materiality, encapsulating a narrative of resilience, ingenuity and community cohesion. This craftsmanship exemplifies communities collaborating to produce textile quilts, which are subsequently employed in ceremonial occasions like the birth of their offspring or offered as dowry for their daughters, who also contribute to their creation. As repositories of cultural knowledge and craftsmanship they affirm the enduring relevance of traditional crafts in modern contexts. By embracing sustainability as a guiding principle, the artisans of Matuari exemplify a harmonious coexistence, fostering a model of responsible stewardship for future generations.





Off the Shelf

Enjoy this selection of new and recently released books on patchwork and quilting topics and techniques.



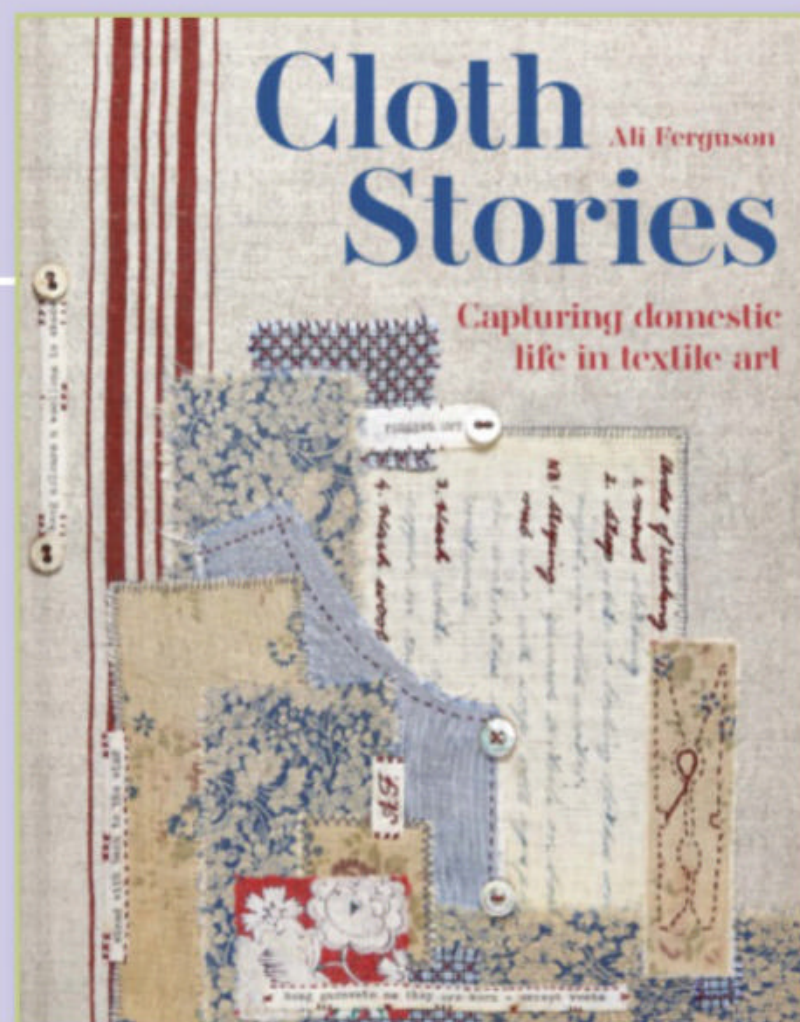
3-D Illusion Quilts Simplified: Sensational Designs Using Color, Value & Geometric Shapes; 12 Projects

Ruth Ann Berry

Take your quilting journey to the next level! Tackle these 12 captivating projects, from wallhangings to king-size quilts, and discover how to swap out identical triangles for strips, making piecing easy.

Unleash your inner quilt designer with a section on creating your own 3-D quilt, equipped with isometric graph paper for sketching your unique patterns. This book seamlessly connects the projects to design lessons, allowing your project to come to life. From tools and fabric to design and colour, this book prepares you for a quilt-making adventure like no other. Create 12 projects featuring a variety of colour schemes and designs, including stars, hearts, lattices and other continuous/repeating patterns. Bring your ideas to life and sketch your quilt design using the included isometric graph paper. Resize your projects from a wall hanging to a king-size quilt by changing the width of the starting strip, allowing for a personalised quilting experience.

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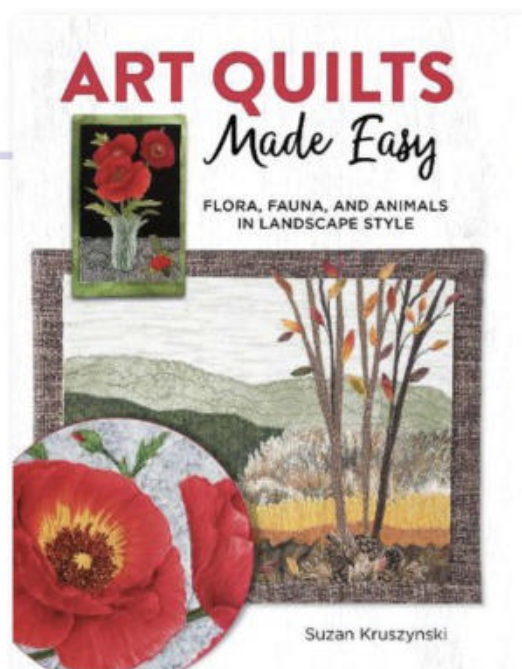
Cloth Stories: Capturing Domestic Life in Textile Art

Ali Ferguson

Ali Ferguson's exquisite work focuses on the world of the home, taking inspiration from domestic life and the objects that surround and comfort us. But it is far from mundane: vintage fabric and hand-embroidered text are beautifully paired to create evocative, nostalgic pieces that are imbued with the magic of everyday existence. In this wonderful book, Ali reveals the secrets of her work and shares her ingenious methods for finding inspiration within the home.

Beautifully illustrated with the author's own work and that of other leading textile artists who draw inspiration from the home, this book revels in cloth and the joy that it brings to every textile artist. It is the ideal book for any artist or embroiderer who wants to explore new sources of inspiration on their very doorstep.

Published by Batsford



Art Quilts Made Easy: 12 Nature-Inspired Projects with Appliqué Techniques and Patterns

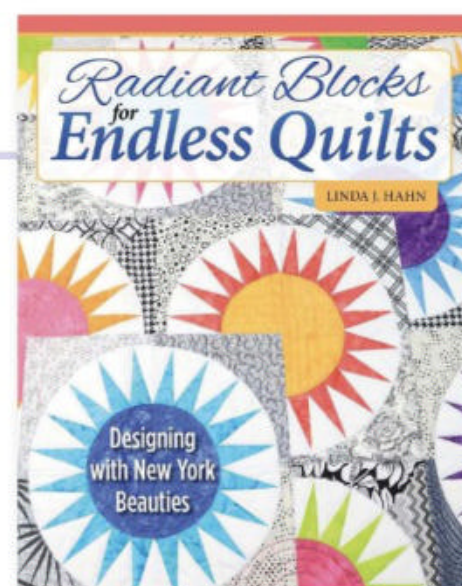
Susan Kruszynski

This book is an approachable

project guide that will walk you through everything you need to know to be successful in the craft of art quilting. Opening with sections on how to plan and map out your quilt, design rules and guidelines, basic tools and the entire art quilting process from start to finish, you'll feel ready to get started.

Go on to discover 12 landscape art quilt designs and step-by-step projects that capture gorgeous botanicals and animals with ease, from a fancy quilted rooster to a bright poppy arrangement. Also included are helpful illustrations and diagrams, quilt patterns and templates, easy-to-follow guidance and an inspirational gallery of completed quilts.

Published by Landauer Publishing



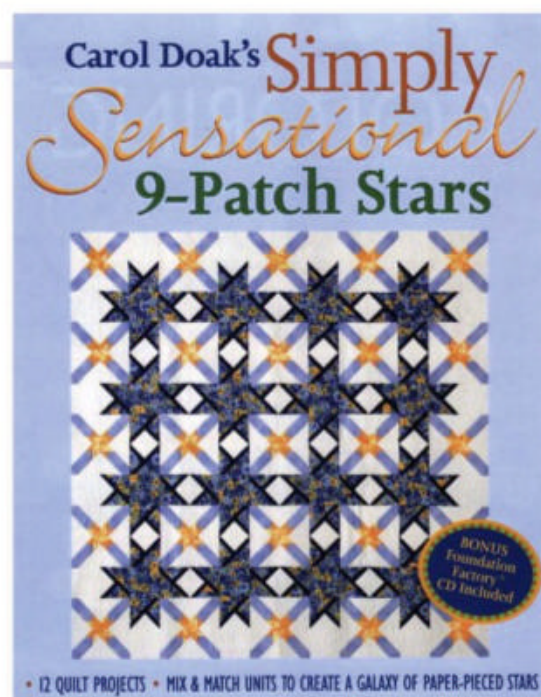
Radiant Blocks for Endless Quilts:

Designing with New York Beauties
Linda Hahn

With just a few simple block variations, this book will show you just how versatile a New York Beauty block can be. A compact but hardworking guide that will inspire you to use New York Beauty blocks in new, modern ways for endless possibilities, this book features 13 stunning quilt designs using just three to four versatile New York Beauty blocks. With quilt projects that are smaller in size, but which also use brighter colours and fewer batiks, this is a fresh, modern guide that quilters of any skill level will enjoy.

This guide also includes opening overviews on tools and quilting basics, including foundation paper piecing, for a helpful refresher.

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Carol Doak's Simply Sensational 9-Patch Stars

Carol Doak

Bestselling author Carol Doak breaks her 50 original star blocks into easy steps that any quilter can complete quickly and accurately with simple paper-piecing (foundation) shown step-by-step in colour photos.

The quilts show the range of options available from star positions and choice of prints and solid colours: circling stars, floating stars, crossed stars, big and little stars, kaleidoscopes etc. Ideas for mixing and matching units to make original designs are also included.

Published by C&T Publishing

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FOR EVERY QUILTER



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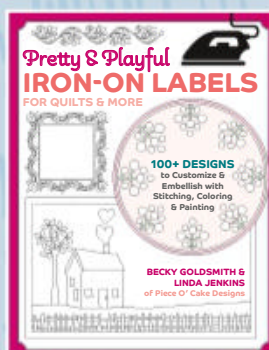
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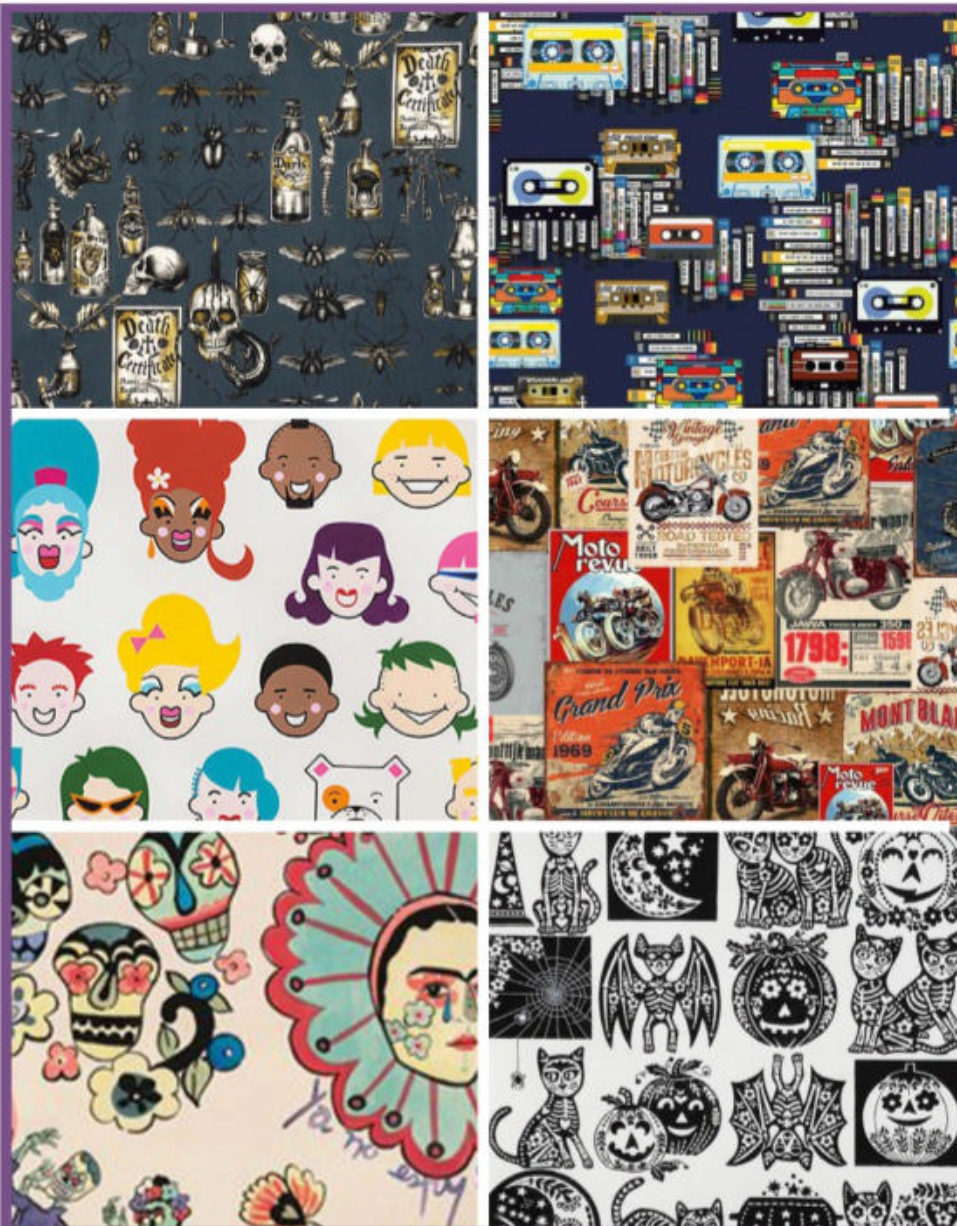
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**AUTUMN BY LORI HOLT
FOR RILEY BLAKE DESIGNS**



Prairie Moon

Large-scale Snowball blocks are fun and fast to stitch and a zigzag border is the perfect finishing touch. Best of all, this quilt includes an unexpected surprise – you can save and repurpose your trimmed patchwork scraps into two sweet bonus projects*!

Finished size: 153.5cm (60½in) square
Finished block size: 8in square

Designer: Kim Diehl



@kim_diehl_quilts

*A Snap to
Stitch*







strips, 2½in x about 16in. Cross cut them to yield 12 squares, 2½in – a total of 72 squares in all (Snowball block). Then cut one square, 1½in from the remainder (Border 1)

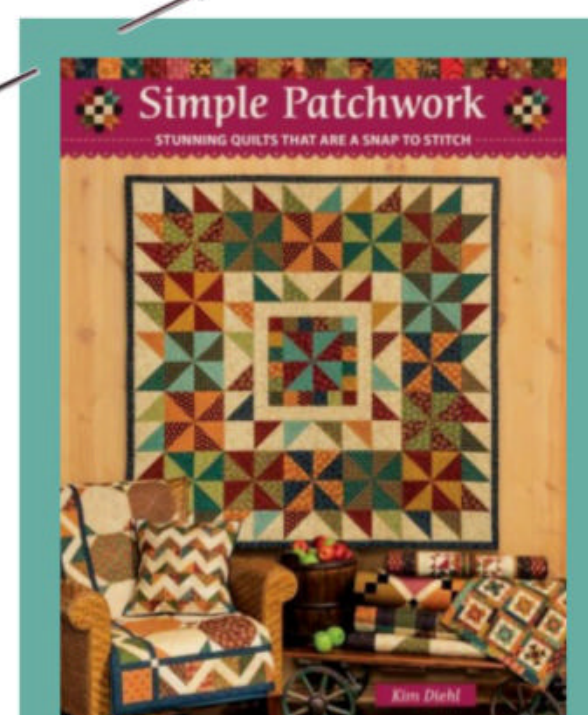
- one strip, 4½in x width of fabric. Cross cut it to yield eight squares, 4½in – 48 squares in all (Signature block)

Snowball blocks

1 Draw a diagonal pencil line from corner to corner on the wrong side of all of the navy, assorted print and cream print 2½in squares.

2 Choose four assorted cream print 2½in squares. Pin one in each corner of the navy print 8½in square. Sew on the lines. Fold the cream triangle over and press, aligning its edges with those of the underlying navy fabric.

3 Then refold the cream fabric and trim the corner ¼in outside the seams. Fold the cream triangle out



We are delighted to share a quilt from the recently re-released book, *Simple Patchwork: Stunning Quilts that are a Snap to Stitch*, by Kim Diehl. The book includes 16 easy-to-piece projects, from wall quilts to table toppers and bed quilts, with supersized blocks and even a charming mini sampler quilt, all in Kim's sought-after style.

* You will find the two bonus projects in the book. The book is published by C&T Publishing, and the pattern appears here with their permission. The pattern has been edited to *Quilters Companion* editorial style.

Materials

- 1.3m (1¾yd) navy print fabric (patchwork, Borders 1 and 3 and binding)
- 17 fat quarters of assorted print fabrics
- 40cm (½yd) each of six assorted cream print fabrics
- 3.5m (3¾yd) backing fabric
- Batting at least 170cm (68in) square
- Rotary cutter, ruler and mat
- Sewing machine with ¼in foot
- General sewing supplies

Cutting

From the navy print fabric, cut:

- one square, 8½in (Snowball block)
- four squares, 2½in (Snowball block)
- 13 strips, 1½in x width of fabric (Borders 1 and 3). Put 12 of them

aside; cross cut the remaining strip to yield eight rectangles, 1½in x 4½in (Border 2)

- seven strips, 2½in x width of fabric (binding)

From each of the 17 fat quarters of assorted print fabrics, cut:

- one square, 8½in (Snowball block)
- four squares, 2½in (Snowball block)
- six squares, 3½in (Signature block)

From the remainder of four of the 17 fat quarters, cut:

- one square, 4½in (Border 2 corners)

From each of the six assorted cream print fabrics, cut:

- one strip, 8½in x width of fabric. Cross cut it to yield three squares, 8½in – a total of 18 squares in all (Snowball block). Cut the remainder of the strip horizontally into three



Diagram 1



Diagram 2



Quilt Centre Assembly Diagram

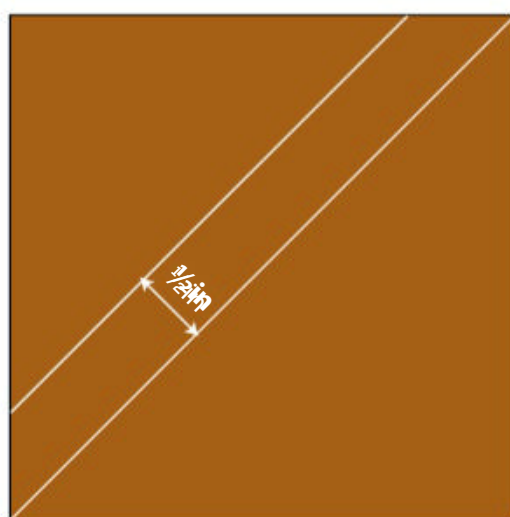


Diagram 3



Diagram 4

again and press. See Diagram 1. Your Snowball block should measure $8\frac{1}{2}$ in square from corner to corner.

4 Repeat Steps 2 and 3 with the 17 squares, $8\frac{1}{2}$ in of assorted print fabrics to make a total of 18 dark Snowball blocks.

5 Then repeat Steps 2 and 3 using the assorted $8\frac{1}{2}$ in cream squares and a mix of the navy and assorted print $2\frac{1}{2}$ in squares to make 18 light Snowball blocks, as shown in Diagram 2.

Quilt centre assembly

1 Referring to the Quilt Centre Assembly Diagram, lay out three dark and three light Snowball blocks in a row, alternating them. Join the blocks together, carefully matching seams. Press. Your block row should measure $8\frac{1}{2}$ in x $48\frac{1}{2}$ in from raw edge to raw edge.

2 Repeat Step 1 to make a total of six rows of Snowball block rows.

3 Lay out the rows. Rotate every second row by 180 degrees. Swap the rows around until you have an array of colours and prints that you like.

4 Join the rows, carefully matching seams. The quilt centre panel should measure $48\frac{1}{2}$ in square from raw edge to raw edge.

Border 1

1 Join five navy print $1\frac{1}{2}$ in strips together, end to end, to make one long strip. From it cut four strips, $1\frac{1}{2}$ in x $48\frac{1}{2}$ in.

2 Sew a strip to the left and right edges of the quilt centre. Press seams outwards.

3 Choose four of the assorted cream $1\frac{1}{2}$ in squares. (There will be two squares left over. They are not used in this project.)

4 Sew a square to each end of the remaining two navy strips, then sew these strips to the top and bottom edges of the quilt centre. Your quilt top should now measure $50\frac{1}{2}$ in square, from raw edge to raw edge.

Signature blocks

1 To make one Signature block, you need two $3\frac{1}{2}$ in squares cut from the same print fabric and one $4\frac{1}{2}$ in square of a cream print fabric.

2 Draw a diagonal pencil line from corner to corner on the wrong side of the $3\frac{1}{2}$ in print squares. Then draw a second diagonal line $\frac{1}{2}$ in closer to the corner. See Diagram 3.

3 Pin a marked print square in one corner of the cream $4\frac{1}{2}$ in square. Sew on both of the lines.

4 Fold the print triangle over and press, aligning its edges with those of the underlying cream square. Then refold the print triangle and trim the fabric $\frac{1}{4}$ in outside the longer of the two seams you sewed (that is, midway between the two seams). Fold the print triangle out again and press.

5 In addition to joining a triangle to the cream square, you've also sewn a bonus half-square triangle unit. Press it open, pressing the seam allowance away from the cream fabric. This unit is not used in

KIM'S PINNING TIPS

For accurate patchwork seams and intersections, especially when joining units with diagonal seams, I'm a firm believer in pinning.

To help me achieve good results for the Signature block border units in this quilt, I layered the blocks right sides together, and then pinched them firmly between my thumb and fingers at the position where the diagonal cream seams met. While continuing to pinch the pieces together, I used my other hand to fold open the fabric edges at the point I was pinching to ensure the seams were perfectly aligned; for any that were a bit off, I tweaked the placement.

Once I was pleased with the fit, I pinned the layers in place (taking care not to shift them) and checked the result one last time to ensure nothing had moved out of alignment. I worked from that pinned position outward to each opposite edge to complete the pinning.

If there was a slight difference at the unit edges after matching up the diagonal cream seams, I didn't let this worry me, because I knew they would be absorbed into the seam allowances when the pieced unit was joined to the quilt top. Pinning the units at the seams that are the focal point first, and then working outward, is a great way to achieve accuracy.



Diagram 5

this project, but it will be a wonderful starting point for another scrappy project in your future.

6 Repeat Steps 3–5 to sew the other marked print triangle in the diagonally opposite corner. See Diagram 4. (Note that this diagram doesn't show the stitching required to make the bonus half-square triangle unit.) Your completed Signature block should measure $4\frac{1}{2}$ in square, from raw edge to raw edge.

7 Repeat Steps 1–6 to make a total of 48 Signature blocks. (You will have three pairs of $3\frac{1}{2}$ in squares of print fabrics left over. They are not used in this project.)

Border 2

1 Referring to Kim's pinning tips, join the Signature blocks in pairs, as shown in Diagram 5. These units should measure $4\frac{1}{2}$ in x $8\frac{1}{2}$ in from raw edge to raw edge. Press the seam allowance to whichever side produces the most closely aligned seams.

2 Lay out six border units end to end. Swap their position around until you have an array of colours and prints that you like. Then sew the units together. Again, press the seams in whichever direction produces the most closely aligned seams. Your border strip should measure $4\frac{1}{2}$ in x $48\frac{1}{2}$ in, from raw edge to raw edge.

3 Repeat Step 2 to make four border strips. Then sew a $1\frac{1}{2}$ in x $4\frac{1}{2}$ in rectangle of navy print fabric to each end of the strips, as shown in Diagram 6. Press seams towards the navy rectangles. The border strips should now measure $4\frac{1}{2}$ in x $50\frac{1}{2}$ in, from raw edge to raw edge.

4 Sew a border strip to the left and right edges of the quilt top, referring to Diagram 7 for the correct orientation. Press seams inwards.

5 Sew a $4\frac{1}{2}$ in square of print fabric to each end of the remaining two border strips. Then sew them to the top and bottom edges of the quilt top. Press seams inwards.



Diagram 6

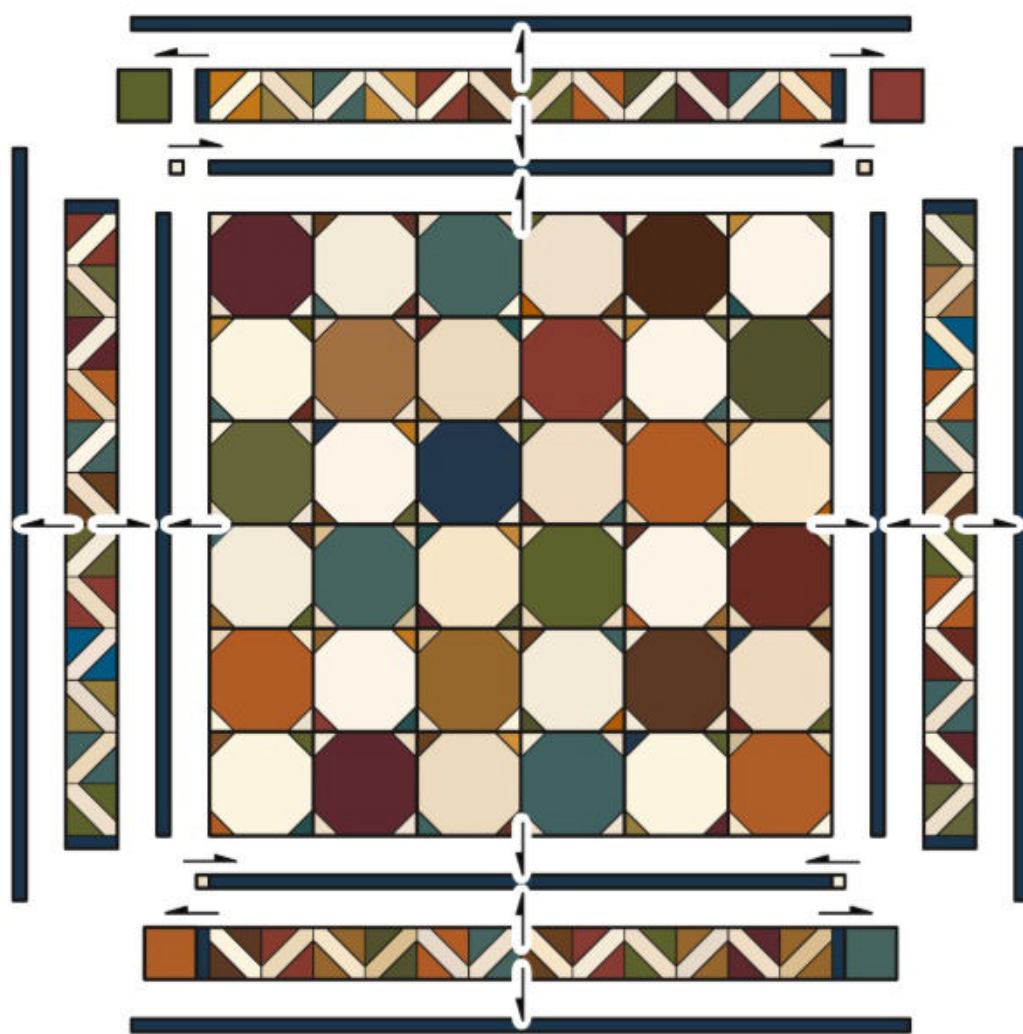


Diagram 7

Border 3

1 Sew the remaining $1\frac{1}{2}$ in strips of navy print fabric together, end to end, to make one long strip.

2 Measure your quilt top vertically through the centre. Cut two strips this length from the long strip. Sew them to the left and right edges of the quilt top. Press seams outwards.

3 Measure your quilt top horizontally through the centre. Cut two strips this length from the remainder of the long strip. Sew them to the top and bottom edges of the quilt top. Press seams inwards.

Finishing

1 Remove the selvages from the backing fabric and cut it into two equal lengths. Sew the pieces together side by side with a $\frac{1}{2}$ in seam and press the seam open.

2 The quilt top, backing and batting are ready for a long-arm quilting machine as they are. If you're doing the quilting by hand or on a domestic sewing machine, follow the instructions for Preparing the Quilt Sandwich in the

free downloadable Basics Guide* to pin or baste the quilt top, batting and backing together.

3 Quilt as desired. Kim's quilt was machine quilted by Rebecca Silbaugh. She quilted an Orange Peel design radiating out from the centre of each Snowball block; each Orange Peel shape was filled with feathers. The block corners and the open spaces between the Orange Peels were quilted with a diagonal crosshatch. The dark triangles in Border 2 were quilted with a dahlia design and repeating straight lines were worked in the cream centre strips of the Signature blocks.

4 Trim the excess backing fabric and batting $\frac{1}{4}$ in outside the edge of the quilt top.

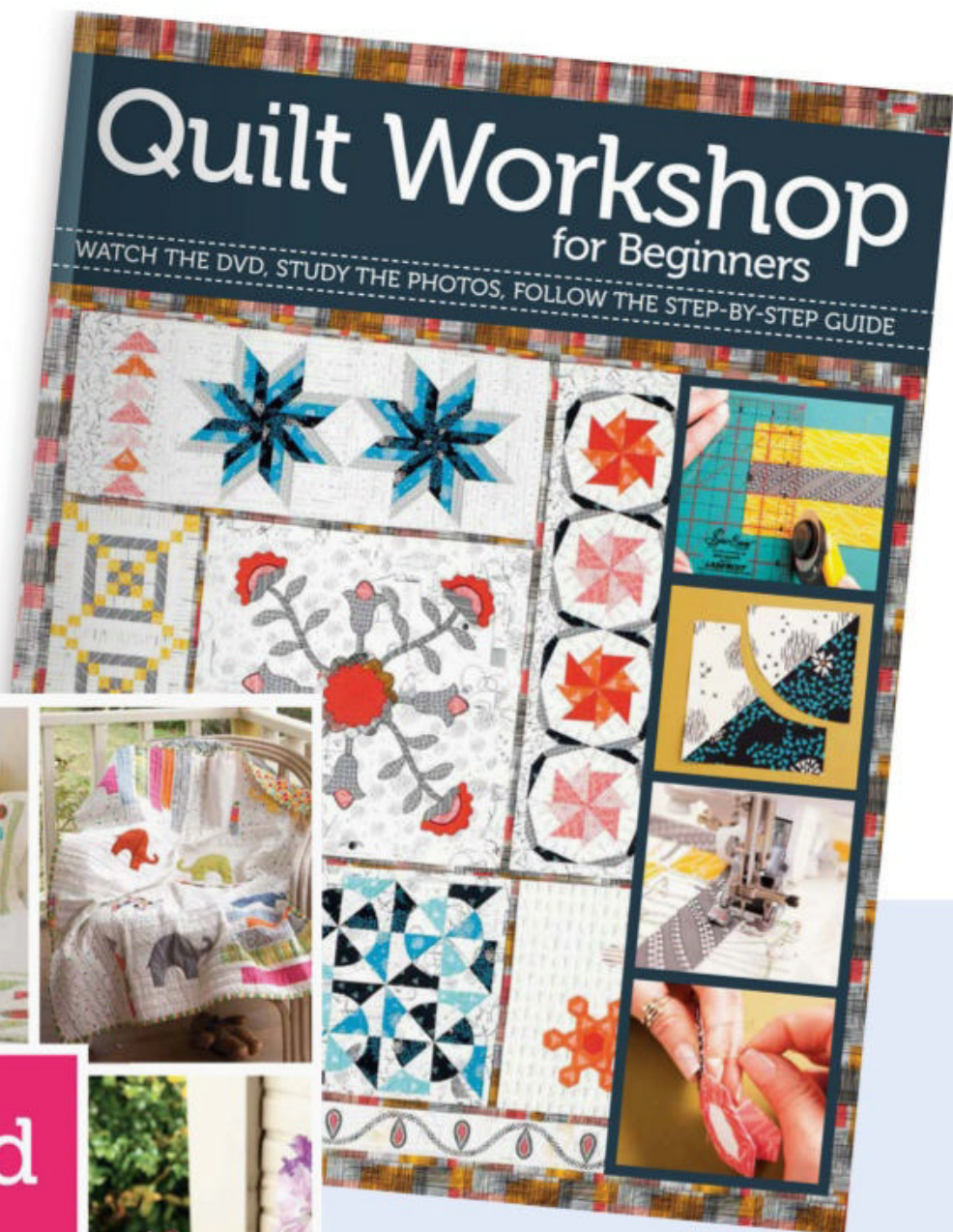
5 Follow the instructions in Binding the Quilt in The Basics Guide* to bind the quilt using the seven $2\frac{1}{2}$ in strips of navy print fabric.

** The free Basics Guide is available as a download online from <https://www.cosyproject.com/blog/quilting-guide>*

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Block Of The Month *Programs* & kits

Welcome to our new block of the month and kits section where each issue we will bring you a diverse selection of block of the month programs and kits for purchase. These product cover a variety of styles, colours and techniques.

Kits and block of the month programs are popular choices for quilters for a number of reasons. How many times has a quilt caught your eye and you think "Wow I would love to make that exact same quilt with the same fabrics and colours"? When you buy a kit for a quilt you see you can do just that – make it exactly in the colours and fabrics you see. Kits also take the often difficult job of select fabrics and colours out of the equation. The hard part is done for you so you can just enjoy the sewing.



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IN THE

Market

Have a look through the next few pages to discover what fantastic new products, ideas and designs are In The Market to inspire you.



Horizon Memory Craft

Have you seen the latest HORIZON model? The Horizon Memory Craft 9410QC has a trendy pink copper accent panel and the standard horizon range workspace of 11in | 280mm. An improved ergonomic design has the screen angled towards the user for easier viewing and access, the machine body above the needle has been reshaped giving a clear line of vision of the needle area.

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The *Bluebells* and *Orchid Patch* collections offer a variety of 40 different designs in modern bright colourways, with coordinating and blender fabrics to accompany the hero patterns.

SUSAN FELICITY DESIGN AND FABRICS

Phone: 0459 961 016

Email: susan@susanfelicitydesign.com

Website: www.susanfelicitydesign.com



Sunny Boulevard

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In the Market



Berry Parfait

Berry Parfait is a Thimbles & Needles design which we have available as a fabric pack and separate pattern. The fabric pack consists of 26 low-volume background fabrics and 18 contrast fabrics to complete the quilt top. Fabric Pack \$179, Pattern Only \$16.

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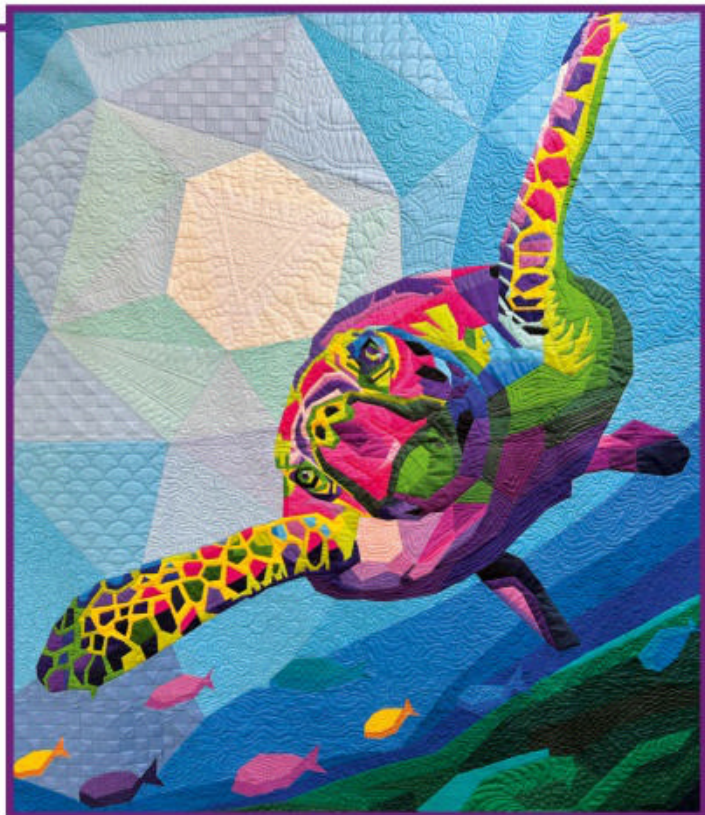
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In the Market



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THE QUILTING ROOM

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Website: www.thequiltingroom.com.au



Tea in the Garden

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In the Market



Daisy (Hinagiku) Cushion Cover

Enjoy making the Daisy (Hinagiku) Cushion Cover designed by Jane MacDonald. The daisy sashiko pattern is lots of fun to stitch, and the finished cushion cover is a wonderful statement piece for your home.

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2024
BLOCK OF
THE MONTH

Trade Winds

Our 2024 Block of the Month quilt, Trade Winds, is designed by quilt-store owner, book author, fabric designer and quilt designer Kathy Doughty. Kathy designed the Trade Winds range of fabrics to capture the vibrant energy of an exotic market square, inspired by the chintz prints of India, Middle Eastern mosaics and Asian floral motifs.



ON THE
Road

AUSTRALIA AND NEW ZEALAND GUIDE TO
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enquiries@truebluestitches.com.au
www.truebluestitches.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm

SOUTH WEST

● Hen Tea Craft Store

28 Sladen Street,
Henty 2658
Ph: 0414 581 620
cpayne2@live.com
www.etsy.com/au/shop/braidcraft
Open: By appointment

CENTRAL WEST

● Hobbysew Orange

221 Peisley Street,
Orange 2800
Ph: (02) 6361 7420
patriciajcole@gmail.com
Open: Mon–Fri 9.30am–5pm,
Sat 10am–2pm

● The Crafty Peacock

17 Bradwardine Road,
Bathurst 2795
Ph: (02) 6331 6975
info@thecraftypeacock.com.au
www.thecraftypeacock.com.au
Open: Tue–Fri 9.30am–5pm,
Sat 9.30am–3.30pm

NORTH WEST

● Stitch2340

230 Peel Street,
Tamworth 2340
Ph: 0413 556 369
stichtbt2340@gmail.com
stitchbetweenthebridges.com.au
Open: Tue–Fri 9.30am–4.30pm,
Sat 9am–4pm

● Ursh's Sewing

1 Cunningham Close,
Narrabri 2390
Ph: 0419 492 370
FB: urshs-sewing
Open: Mon–Wed 9am–5pm,
Fri 9am–5pm, Sat 11am–1pm

On the Road

NORTHERN NSW

● Handa Crafts and Curtains

149 Canterbury Street,
Casino 2470
Ph: 0484 899 472
hello@handacraftsandcurtains.com.au,
www.handacraftsandcurtains.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

● Rainbow Patchwork

75 Union Street,
South Lismore 2480
Ph: 0432 417 228
www.rainbowpatchwork.com.au
Open: Tue–Fri 10am–5pm,
Sat 9am–12 noon

NEWCASTLE

● Morisset Fabrics and Crafts

47 Dora Street, Morisset 2264
Ph: (02) 4973 3837
jendi@aapt.net.au
www.facebook.com/morissetfabrics
Open: Mon–Fri 9am–5pm,
Sat 9am–1pm

SOUTHERN HIGHLANDS

● Know How Sewing Essentials

Unit 2, 3–7 Frankland Street,
Mittagong 2575
Ph: (02) 4871 3936
mail@knowhowsewing.com.au
www.knowhowsewing.com.au
Open: Mon–Fri 9am–3pm



VIC

MELBOURNE

● Lilly Patches

Shop 10 Boronia Village,
159 Boronia Road,
Boronia 3155
Ph: (03) 9761 2088
info@lillypatches.com.au
www.lillypatches.com.au
Open: Tue–Sat 9.30am–5pm,
Thu open until 6pm

● Palm Beach Quilting

Unit 7/2 Industry Boulevard,
Carrum Downs 3201
Ph: (03) 9775 1601
sales@palmbeachquilting.com.au
www.palmbeachquilting.com.au
Open: Mon–Fri 10am–4pm,
Sat 9am–12 noon

● The Quilt Shop

2/38 Bridge Street, Eltham 3095
Ph: (03) 8418 6770
sales@thequiltshop.com.au
www.thequiltshop.com.au
Open: Mon–Sat 9.30am–4pm

● Tranquility Crafts 'N' Supplies

37 Holmes Road,
Moonee Ponds 3039
Ph: (03) 9375 3575
tranquilitycrafts@bigpond.com.au
www.tranquilitycrafts.allthings
quilting.com.au
Open: Tue–Fri 10am–5.30pm,
Sat 9.30am–1pm

NORTH CENTRAL

● Maree St Clair Quilts

Ph: 0429 393 757
maree@mareestclairquilts.com.au
www.mareestclairquilts.com.au
Open: By Appointment Only

NORTH EAST

● Little Patch of Heaven

7 Pickering Place, Wodonga 3690
Ph: 0447 244 452
lpoheaven@bigpond.com
www.littlepatchofheaven.com.au
Open: By appointment only

● Creature Crafts

Shop 4, 68 Myrtle Street,
Myrtleford 3737
Ph: 0428 503 951
creaturecrafts@bigpond.com
www.creaturecrafts.net.au
Open: Mon–Fri 9.30am–3pm,
Sat 10am–2pm

SOUTH EAST

● A Little Patch of Country

63 Princes Highway,
Trafalgar 3824
Ph: (03) 5633 2311
www.littlepatch.com.au
sales@littlepatch.com.au
Open: Mon–Fri 9am–5pm

● Mrs Martins Quilt Shop

133 Emerald Monbulk Road,
Emerald 3782
Ph: (03) 5968 3360
www.mrsmartinsquiltshop.com
Open: Tue–Thu 9am–3pm

● The Sewing Bee Cafe

80 Baxter–Tooradin Road,
Baxter 3911
Ph: (03) 5971 5737
thesewingbeecafe@gmail.com
www.sewingbeecafe.com.au
Open: Mon–Fri 9.30am–4pm,
Sat 9am–12 noon

SOUTH WEST

● Molly Bear Designs

208 Diproses Road, Bulart 3314
Ph: 0488 136 961
mollybeardesigns@hotmail.com
www.etsy.com/au/shop/Mollybeardesigns
Open: by appointment

● Port Fairy Textiles

Shop 1, 54 Sackville Street,
Port Fairy 3284
Ph: 0493 289 375
hello@portfairytextiles.com.au
www.portfairytextiles.com.au
Open: 7 days, from 10am
Updates on Instagram/FB @
portfairytextiles

EAST

● The Craft Basket

110A Nicholson Street,
Orbost 3888
Ph: (03) 5154 1151
soniamelville_craftbasket@hotmail.com
www.thecraftbasket.com.au
Open: Tue–Fri 9am–3pm,
Sat 9am–12 noon

● Lily Lane Patchwork

26 Prince Street,
Rosedale 3847
Ph: (03) 5199 2777
jennifer@lilylane.com.au
www.lilylane.com.au
Open: Mon, Wed, Thu,
Fri 9.30am–4pm,
Sat 10am–2pm

WEST

● Cobden Sewing Machines

31 Curdie Street,
Cobden 3266
Ph: 0408 104 912
cobdensewing@bigpond.com
www.cobdensewingmachines.com.au
Open: Tue–Fri 9.30am–4pm,
Sat 9am–12 noon

● Heights Sewing Centre

176 Pakington Street,
Geelong West 3218
Ph: (03) 5229 3558
heightsewing@bigpond.com
www.heightsewing.com.au
Open: Mon–Fri 9am–5.30pm,
Sat 9am–1pm

● Little Desert Quilts

2204 Kaniva–Edenhope Road,
Kaniva 3419
Ph: (03) 5392 2234
littledesertquilts@skymesh.com.au
FB: Little Desert Quilts
Open: by appointment

● Michelle's Patchwork

230 Moffats Road, Dereel 3352
Ph: 0439 005 301
mde17978@hotmail.com
www.michellespatchwork.com
Open: Mon–Fri 9am–5pm,
Sat 10am–4pm

WEST GIPPSLAND

● Patchwork Maze

21 Coastview Lane,
Glen Alvie 3979
Ph: (03) 5674 9292
ptchmaze@bigpond.com
www.patchworkmaze.com.au
Open: Wed–Sat 10am–3pm

QLD

CENTRAL COAST

● Just Country Crafts

72 Perroux Street, Gulliver 4814
Ph: (07) 4795 7414

justcountrycrafts@gmail.com
Facebook @ Just Country Crafts
Open: Mon–Fri 9am–3pm,
Sat 8.30am–1.30pm

● Somethings Country

18 Alford Street, Kingaroy 4610
Ph: (07) 4162 2040
somethingscountry@bigpond.com
www.somethingscountry.com
Open: Mon–Fri 9am–5pm,
Sat 9.30am–12.30pm

CENTRAL HIGHLANDS

● Emerald Fabric Boutique

Shop 3, 107 Clermont Street,
Emerald 4720
Ph: (07) 4982 4286
emfabcq@outlook.com
www.emfab.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12 noon

TOOWOOMBA

● The Sewing Room

16b Prescott Street, Toowoomba 4350
Ph: (07) 4638 8288
info@thesewingroom.net.au
www.thesewingroom.net.au
Open: Mon–Fri 9am–3.30pm,
Sat 9am–1pm

BUNDABERG

● The Quilter's Shack

77 Boundary Street, Bundaberg 4670
Ph: (07) 4154 4486
thequiltersshack@
patchworkandcupcakes.com
www.bundabergpatchwork.com
Open: Mon–Fri 9am–4pm
Sat 9am–12.30pm

NORTH

● Janome Townsville

Olive Branch Quilts

Shop A/263 Charters
Towers Road, Mysterton 4812
Ph: (07) 4755 2336
shop@janometsv.com.au
www.olivebranchquilts.com.au
Open: Mon–Wed 9am–5pm,
Thu 9am–4.30pm,
Fri 8.30am–4.30pm, Sat 9am–1pm

SUNSHINE COAST

● KIMZ Sewing and Patchwork

1/5 Main Drive, Warana 4575
Ph: (07) 5493 4977
kimzsewing@bigpond.com
kimzsewing.com
Open: Mon–Fri 9am–4pm,
Sat 9am–1pm

● Sand Salt SEW

1/53 Gateway Drive,
Noosaville 4566
0411 688 142
sandsaltsew@icloud.com
Open: Tue–Fri 9.30am–4pm,
Sat 9am–1pm

SA

ADELAIDE

● Patchwork by the Sea

186 Main South Road,
Morphett Vale 5162
Ph: (08) 8384 8881
pbysea@bigpond.com
www.patchworkbysea.com.au
Open: Mon–Sat 9.30am–4.30pm

● Sew Focus

8/1064–1066 Old Port Road,
Albert Park 5014
Ph: (08) 7120 6788
karen@sewfocus.com.au
www.sewfocus.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–3pm

● Widebacks Australia

22 Farrow Circuit, Seaford 5169
Ph: (08) 8370 7546
brenda@widebacks.com.au
www.widebacks.com.au
Open: Mon–Fri 9.30am–3pm,
Sat 9.30am–12.30pm

BAROSSA

● Cynthia's Ark

7 Wasleys Road, Mallala 5502
Ph: (08) 8527 2120
cyn@cynthiasark.com.au
www.cynthiasark.com.au
Open: Thu 12.30pm–3pm,
Fri–Sat 9.30am–3pm,
Sun 10am–3pm

SOUTH EAST

● Clair's Fabrics

22 Gough Street.
Kingston 5275
Ph: 0439 220 779
clair@clairsfabrics.com
www.clairsfabrics.com
Open: By appointment only

● Creatively Sewn

1 Anthony Street,
Mount Gambier 5290
Ph: (08) 8725 4933
kerry@ringwood-designs.com
www.creativelysewn.com.au
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

● Habit Patch

31b George Street,
Millicent 5280
Ph: (08) 8733 1155
info@habitpatch.com.au
www.habitpatch.com.au
Open: Mon–Fri 9am–4.30pm

● The Rural Stitch Co

40 Bool Lagoon West Road,
Bool Lagoon 5271
Ph: 0417 408 796
sales@theruralstitchco.com.au
www.theruralstitchco.com.au
Open: Sat–Sun 10am–4pm,
Weekdays by appointment

NORTH EAST

● Ezy Quiltz & Stitching

232 Bookmark Avenue,
Renmark 5341
Ph: 0427 282 047
ezyquiltz@gmail.com
www.ezyquiltzandstitching.com.au
Open: Online 24/7

YORKE PENINSULA

● Heart 'n Soul Patchwork

1/59 Main Street,
Minlaton 5575
Ph: (08) 8813 9710
heartnsoulpatchwork@gmail.com
gostitch.com.au/business/
heart-n-soul-patchwork
Open: Tue–Fri 10am–4pm,
Sat 10am–12 noon

● The Patchy Affair

1972 Maitland Road,
Cunningham 5571
Ph: 0418 891 601
thepatchyaffair@bigpond.com
www.thepatchyaffair.com.au
Open: By appointment only,
7 days a week 10am–4pm

EYRE PENINSULA

● ruby & kate

42 Liverpool Street,
Port Lincoln 5606
Ph: (08) 8682 3636
rubyandkate@me.com
www.rubyandkate.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–12.30pm

MID NORTH

● Brook Fabrics

33 Bowman Street,
Crystal Brook 5523
Ph: (08) 8636 2685
FB: Brook Fabrics
Open: Mon–Fri 9.30am–4.30pm

On the Road

● Charlene's

80 Ayr Street, Jamestown 5491
Ph: (08) 8664 1511
Open: Mon–Fri 10am–5pm,
Sat 9am–11.30

● Kookaburra Quilts

1 Young Street, Burra North 5417
Ph: (04) 3924 7700
kookaburraqUILTS@gmail.com
www.kookaburraqUILTS.com.au
Open: Mon–Fri 9.30am–5pm,
Sat 9am–4pm, Sun 10am–4pm



NT

● Dragonfly Fabrics

Shops 2 and 3, 53 Alawa Crescent,
Alawa 0810
Ph: (08) 8948 0691
dragonfabric@bigpond.com
www.dragonfabric.com.au
Open: Mon–Fri 9am–5pm,
Sat 9am–4pm



TAS

● Patchwork Plus

14 Anne Street, George Town 7253
Ph: (03) 6382 3999
www.patchworkplus.com.au
Open: Tue–Fri 9.30am–4.30pm,
Sat 9.30am–12.30pm

BALI

● Wacky Jacky's Textiles
Jalan Raya Candidasa,
Candidasa, Bali
Ph: +62 812 3880 0277
jacky@wackyjackys.com.au
Open: 7am–4pm 7 days a week

WA

● Susan Felicity Design and Fabrics

Ph: 0459 961 016
susan@susanfelicitydesign.com
www.susanfelicitydesign.com
24/7 Online Orders Only

PERTH

● JR's Fabrics

8 Simmental Place, Oakford 6121
Ph: (08) 9526 2113
admin@jrsfabrics.com
www.jrsfabrics.com
Open: Mon–Fri 8am–11.30am,
other times by appointment

● My Fabricology

33/4 Wicks Street, Bayswater 6053
Ph: 0493 063 224
orders@myfabricology.com.au
www.myfabricology.com.au
Open: Tue–Fri 9.30am–4pm,
Sat 9.30am–3pm

● Southlands Fabric & Sewing Centre

26 Yampi Way, Willetton 6155
Ph: (08) 9259 4844
helen@sewingperth.com.au
www.sewingperth.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–3pm, Sun 10am–3pm

BUNBURY

● Craft Collections

1/13 Mummery Crescent, Bunbury 6230
Ph: 0419 616 714
stuffnbears@westnet.com.au
craftcollections.com.au
Open: Mon–Fri 9am–4.30pm,
Sat 9am–12 noon

MANDURAH

● Classic Stitches

1/18 Galbraith Loop, Erskine 6210
Ph: (08) 9582 7567
info@classicstitches.com.au
www.classicstitches.com.au
Open: Mon–Fri 10am–4pm,
Sat by Appointment

ALBANY

● The Empty Bobbin

319–331 Albany Highway,
Mount Melville 6330
Ph: 0437 888 030
theemptybobbin@outlook.com
www.theemptybobbin.com.au
Open: Mon 9am–4pm, Tue 9am–2pm,
Wed–Fri 9am–4pm, Sat 9am–2 pm

NZ

NORTH ISLAND

● Cottage Flair

1129 Eruera Street,
Rotorua 3010
Ph: +64 07 357 5955
info@cottagefair.co.nz
cottageflair.co.nz
Open: Mon–Fri 9.30am–4.30pm,
Sat 9.30am–3 pm

● Fox's Cottage

1 Purcell Street,
Foxton 4814
Ph: +64 06 363 5880
shop@foxscottage.co.nz
www.foxscottage.co.nz
Open: Mon–Fri 9am–5pm

● House of Patchwork

16 Porter Crescent,
Helensville,
Auckland 0800
Ph: +64 09 420 6355
houseofpatchworkltd@gmail.com
www.facebook.com/House-of-Patchwork
Open: Tue–Sat 10am–4pm

SOUTH ISLAND

● Handzon

1 Alfred Street,
Rangiora
Ph: +64 03 423 3544
helpinghand@handzon.co.nz
www.handzon.co.nz
Open: Mon–Sat 9.30am–5.30pm,
Sun 10am–3pm

● Stitch Witches

193 Hanover Street,
Dunedin 9016
Ph: +64 03 471 7388
stitchwitchesnzs@gmail.com
www.stitchwitches.co.nz
Open: Tue–Fri 10am–5pm,
Sat 10am–4pm

● The Quilter's Barn

The Vines Village,
193 Rapaura Road,
Blenheim
Ph: +64 03 572 7240
info@thequiltersbarn.co.nz
www.thequiltersbarn.co.nz
Open: Mon–Fri 9.30am–4.30pm,
Sat–Sun 10am–4pm

USA

● eQuilter.com
6201 Spine Road, Boulder,
Colorado 80301
Ph: +0011 1 303 527 0856
service@equilter.com
Open: Mon–Fri 7:30am–5pm

N&W

July 12–13

Novocastrian Quilters' 40th Anniversary Ruby Quilt Exhibition
Callaghan College, Jesmond Senior Campus, Janet Street, Jesmond
More information: 0481 350 121
novocastrianquilters@gmail.com

July 19–21

Eastwood Patchwork Quilters' Quilt Exhibition
Roselea Community Centre
645–671 Pennant Hills Road, Beecroft
More information: www.eastwoodpatchworkquilters.com

August 2–4

Hunters Hill Quilters' Show
Hunters Hill Town Hall, 22 Alexandra Street, Hunters Hill
More information: www.huntershillquilters.org

August 2–4

Camden Country Quilters' 32nd Quilt Exhibition
Gledswood Homestead & Winery, 900 Camden Valley Way, Gledswood Hills
More information: secretarycamdencqg@gmail.com

August 23–25

Wangi Quilters' Club Biennial Quilt Show
Wangi District Workers' Club
11–19 Market Street, Wangi Wangi
More information: wangiquilters@gmail.com

September 19–22

Sydney Quilt Show
Rosehill Gardens Racecourse
James Ruse Drive, Rosehill
More information: www.quiltNSW.com

October 11–12

Bulli Corner Quilters' Quilt Show
Corner of Princes Highway and Point Street, Bulli
More information: lmk1703@yahoo.com.au
0413 963 070

Queensland

September 16–22

Toowoomba Quilt Show
Toowoomba Community Baptist Church
100 Glenvale Road, Glenvale
More information: Janice 0409 634 272

September 29

Maleny Arts and Crafts Biennial Quilt Show
12 Maleny Stanley River Road, Maleny
More information: 0414 556 379

Victoria

July 24–27

Victorian Quilters' Members' Quilt Showcase
Melbourne Exhibition Centre, 1 Convention Centre Place, South Wharf, Melbourne
More information: www.victorianquilters.org/event/melbourne-craft-quilt-fair

September 9 – October 14

One Step Further
The Old Auction House, 52–56 Mollison Street, Kyneton
More information: www.victorianquilters.org/event/one-step-further-2024

Northern Territory

October 5–12

Territory Quilts Exhibition
Witchetty's Gallery, Araluen, Alice Springs
More information: Bronwyn.exhibitions.asqc@gmail.com



New Zealand

August 17–18

Hibiscus Coast Quilters' Show
Orewa Community Hall, Orewa Square
368 Hibiscus Coast Highway, Orewa
More information: monteast@xtra.co.nz

October 2–6

Waikato Quilt Symposium
Cambridge High School, 25 Swayne Road, Cambridge
More information: info@quiltsymposium.co.nz

England

August 1–4

Festival of Quilts
National Exhibition Centre, Birmingham
More information: www.thefestivalofquilts.co.uk

Join Michelle Marvig and Deborah Segaert on *Quilters Companion* Quilters' Tours to major quilt shows around the world! Turn to pages 12–13 for more information.



Stockists & Contacts

● A1 Craft and Quilting

Ph: 0438 877 664,
website: www.a1craftandquilting.com.au

● A Little Patch of Country

Ph: (03) 5633 2311,
website: www.littlepatch.com.au

● BeBe Bold

Ph: 0416 219 107,
website: www.bebebold.com

● Bernina Australia

Ph: (02) 9899 1188,
website: www.bernina.com/en-AU

● Bizzy Bee Patchwork

Ph: 0403 883 347,
Facebook: Bizzy Bee Patchwork

● Creature Crafts

Ph: (03) 5752 1494,
website: www.creaturecrafts.net.au

● Cynthia's Ark

Ph: (08) 8527 2120,
website: www.cynthiasark.com.au

● Dragonfly Fabrics

Ph: (08) 8948 0691,
email: dragonfabric@bigpond.com

● eQuilter

Email: equiltfairy@gmail.com
website: www.equilter.com

● Ezy Quiltz & Stitching

Ph: 0427 282 047,
www.ezyquiltzandstitching.com.au

● Faeries in My Garden

Ph: (07) 3869 0808,
website: www.faeriesinmygarden.com.au

● Fox's Cottage Quilt and Wool

Ph: +64 6 363 5880
website: www.foxscottage.co.nz

● Handzon

Ph: +64 3 423 3544
website: www.handzon.co.nz

● Janome

Ph: Toll-free 1300 JANOME;
website: www.janome.com.au

● Kookaburra Quilts

Ph: 0439 247 700,
website: www.kookaburraqUILTS.com.au

● Lilly Patches

Ph: (03) 9761 2088,
website: www.lillypatches.com.au

● Lily Lane

Ph: (03) 5199 2777,
website: www.lilylane.com.au

● Little Desert Quilts

Ph: 0458 327 577,
Facebook: [littledesertquilts](https://www.facebook.com/littledesertquilts)

● Little Patch of Heaven

Ph: 0447 244 452,
website: www.littlepatchofheaven.com.au

● Lyn's Fine Needlework

Ph: (02) 9686 2325,
website: www.lynsfineneedlework.com.au

● Maree St Clair Quilts

Ph: 0429 393 757,
website: www.mareestclairquilts.com.au

● My Fabricology

Ph: 0416 048 324,
website: www.myfabricology.com.au

● On Point Patchwork and Needlecraft

Ph: (02) 4968 0094, website:
www.onpointpatchworkandneedlecraft.com

● Quality Always

Email: reception@qualityalways.com,
website: www.minijumbuk.com.au

● ruby & kate

Ph: (08) 8682 3636,
website: www.rubyandkate.com.au

● Sew Focus

Ph: (08) 7120 6788,
website: www.sewfocus.com.au

● Sew Many Stitches

Ph: (02) 4628 4437,
email: sewstitches@bigpond.com

● Somethings Country

Ph: (07) 4162 2040,
email: somethingscountry@bigpond.com

● Stitch Witches

Ph: +64 3 471 7388,
website: www.stitchwitches.co.nz

● Stitched 'n' Framed

Ph: (02) 6581 3338,
website: www.stitchednframed.com.au

● Stitches by the Sea

Ph: 0412 355 438,
website: www.stitchesbythesea.net

● Susan Felicity Design and Fabrics

Ph: 0459 961 016,
website: www.susanfelicitydesign.com

● The Craft Basket

Ph: (03) 5154 1151,
website: www.thecraftbasket.com.au

● The Patchy Affair

Ph: 0418 891 601,
website: www.thepatchyaffair.com.au

● The Quilters Shack

Ph: (07) 4154 4486,
Facebook: The Quilters Shack

● The Quilting Patch

Ph: 0412 448 018,
Facebook: The Quilting Patch

● The Quilting Room

Ph: 0411 417 087,
website: www.thequiltingroom.com.au

● The Quilt Shop

Ph: (03) 8418 6770,
website: www.thequiltshop.com.au

● The Strawberry Thief

Ph: (08) 6114 9653,
website: www.thestrawberrythief.com.au

● Tranquility Crafts 'N' Supplies

Ph: (03) 9375 3575,
Facebook: TranquilityCraftsnSupplies

● Travelrite International

Ph: (03) 9836 2522,
website: www.travelrite.com.au

● Wacky Jacky's

Email: jacky@wackyjackys.com.au,
website: www.wackyjackys.com.au

● Whatever Where-Ever Crafts

Ph: (02) 6026 5489,
email: whateverwhereever@bigpond.com

On sale September 2024



Helen Draper
shares *A Nod to Lil*
– traditional hand
piecing



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Cheyl Filby



Butterfly Kisses
by Wendy
Whellum – paper
foundation
piecing

Next Issue

See Argentinian quilter Cecilia Koppman's amazing quilt, *FishEye*, and read about her inspiration and the techniques she used to make it.

Master a free-form sewing technique, with Terasa Munnerley's quilt – *Free Falling Leaves*.

See winning quilts from an international quilt show.
More tips and techniques for domestic machine quilting.
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Bali Retreats 2025



Java Expedition

WEEK 2

11 Aug – 24 Aug 2025

WEEK 4

25 Aug – 7 Sep 2025

Bali Standard Retreat

MAY

19 May – 28 May 2025

JUNE

19 Jun – 28 Jun 2025



Mystery Quilt Retreat

with Pauline
Rogers

5 May – 16 May 2025



Natural Indigo Dyeing and Shibori Retreat

with Shuji and Alison Yamazaki

2 Jun – 13 Jun 2025



Textile Art in Vivid Colour

with Caroline Sharkey

30 Jun – 11 Jul 2025



Machine Magic Decorative

with Deb Louie

14 Jul – 25 Jul 2025



East Meets West Fusion

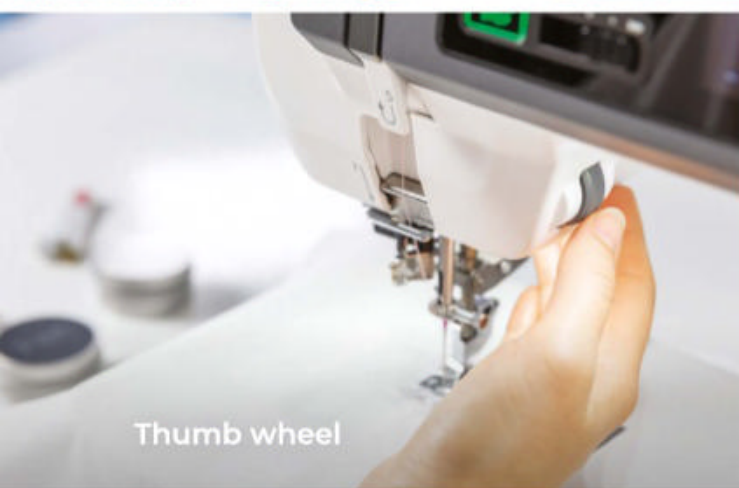
with Helen Godden

28 Jul – 8 Aug 2025

JANOME

CONTINENTAL M17

*More sewing.
Less time*



Thumb wheel



A.S.R (Accurate
stitch regulator)



A.S.R. closed toe, open-toe,
clearview, and the exclusive
Ruler Work foot.

**Sew huge projects
lightning fast with the
Janome Continental M17
combo machine.**

With the largest flat sewing
area in the industry, the new
top-of-the-line machine includes:

FIRST-CLASS FEATURES

- Powerful embroidery capability
- Dual integrated touch screens
- 850 built in stitches
- New floating mode, which allows you to increase the foot height while stitching
- Adjustable cloth guide
- Self-opening top cover
- Pop up spool pins

A.S.R (ACCURATE STITCH REGULATOR)

A Janome first! Our new
stitch regulation system
comes standard with the
CM17 and includes four feet.

THUMB WHEEL

Turn the thumb wheel to raise
or lower the needle without
reaching for the handwheel.